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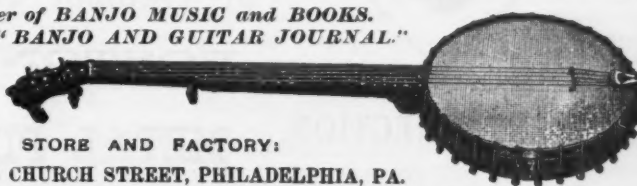
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### NEWSDEALERS

Should place their orders immediately with their supply houses for the September Special Issue of THE MUSICAL COURIER, which will contain also the first European (International) Edition of The Musical Courier, making together the largest and most interesting illustrated weekly paper ever published.

THE death of Professor Hermann Von Helmholtz, although not unexpected, robs the scientific world of one of its most original investigators and remarkable individualities. His researches in the realm of acoustics are simply priceless. For full particulars of his career see the Business Department of this issue.

GIOVANNINA LUCCA, who continued after the death of her husband Francesco the world-renowned music publishing house, died on the 30th of last month at Cernobbio, in the Province of Como, Italy, in her eighty-fourth year. She had done much toward introducing Wagner's works in Italy, and when in Bayreuth in 1876 her enthusiasm brought her into great prominence. She had sold her business six years ago to Ricordi for 2,000,000 lire.

IBSEN'S works for the operatic stage is the latest. Wilhelm Stenhammar, the young Swedish composer, has finished an opera, "Das Fest auf Solhaug." The libretto is taken from Ibsen's drama of the same name; it is somewhat shortened, but not altered in any way. Mr. Stenhammar, says a correspondent from Copenhagen, is one of the foremost of Swedish

composers and much is expected of him. His piano concerto, which was given last winter by the Copenhagen Philharmonic Society, had the applause of the critics and the public.

### JEAN DE RESZKÉ WAS THE STAR.

THE "Evening Post" of last Saturday published the following news—news that does not surprise us:

Who was the most popular star at the late opera season in London? Not Calvé nor Melba, but, according to the revelations of the Sunday "Times" (the managers' official organ), Jean de Reszké. "It would be erroneous," says this paper, "to suppose that the combination of 'Pagliacci' and 'Cavalleria,' though very attractive, has produced anything approaching the receipts taken every time Jean de Reszké has sung in 'Romeo,' 'Faust' and 'Lohengrin.' In point of fact, history, we are sorry to say, has repeated itself regarding the famous tenor and these three favorite operas. Once he had made his appearance in them the public would crowd to nothing else." It appears from this official source that the real number of performances in eleven weeks was not seventy-four, as heretofore stated, but ninety-two, Gounod coming first with eighteen performances and Wagner second with fifteen, while the "young Italians" (Leoncavallo and Mascagni), concerning whom so much fuss has been made, had only eight each, and the third young Italian, Puccini, had only three, his "Manon" being a failure. As regards the old Italian repertory Mme. Melba's efforts to revive it failed even more signally than they did in New York last winter, "Lucia" and "Rigoletto" being the only operas of that type attempted, and those only twice each. But the greatest surprise, after persistent newspaper misrepresentations, comes when we look at the nationality of the composers. Of the twenty-seven operas given three were by English, seven by French, seven by Italian and ten by German composers. With the official figures of the Sunday "Times" before it does not the "Musical Times" owe its readers an apology for its remarks about the great "French" season in London? Of the ninety-two nights, only thirty-five were devoted to French composers. In the number of operas the Germans were ahead, and in the number of performances the Italians were only three short of the French thanks largely to the success of Verdi's "Falstaff."

### VERDI ROBBED.

THE rooms at the Doria Palace, in Genoa, occupied by the maestro Verdi, were broken into lately by several robbers. In the entry of the house stood a man threatening the janitor of the building with a revolver. His cries attracted several watchmen, on whose approach the man with the revolver and two others took to flight. On examining the premises it was found that a heavy iron safe, two sacks filled with valuables, which the thieves had left behind, were lying on the stairs. Verdi's domicile, in which the thieves had evidently been to work for some time, was in an indescribable condition. The furniture was overturned and damaged, the painted walls defaced, several valuable paintings cut, manuscripts and scores were in shreds. The maestro, who was at the time absent, hurried back on receipt of the news, and declares that the damage amounted to 20,000 lire. The "Trovatore" evidently does not place much faith in this amount. It is asserted by this paper that the total robbery amounted to just two silver watches, but that the maestro was so indignant that he gave up his rooms at the palace Doria Pamphili.

### THE WATCH OF ROSSINI.

ROSSINI'S watch was sold recently at auction in Bologna, having formed part of the property left by a distant relative, and was acquired by an art-loving Englishman, who paid for it a large sum. This watch has a history. When Charles X. in 1825 assumed the throne he made Rossini, who had composed the opera "Il Viaggio a Reims" for the coronation festivities, a present of a magnificent gold repeating watch set with diamonds in acknowledgment of the compliment. This watch, a rare work of art, gave the hour, the day and the date, and had inside Rossini's picture; by opening the case it played two of Rossini's most popular opera melodies. After thirteen years of faithful service this watch on New Year's Day, 1838, stopped and could not be made to go. At that time Rossini lived in Bologna, and as no one but the maker understood the repairing of it, he asked his friend Fabiano, a former tenor, to take it to Paris. On arriving there Fabiano went to the lodgings in the building of the Italian Opera, where at all times rooms were kept for Rossini's use.

On the same night (the last performance was Mozart's "Don Juan") a fire broke out which burned in an incredibly short time the building with everything in it. Fabiano succeeded in making a hairbreadth escape, saving nothing but his life—the watch was gone. Disconsolate over the loss of this treasure he hunted up the watchmaker, Plivée, at the Palais Royal, who had made it originally, and told him of his sorrow and plight. Plivée, one of those old careful men, when the watch was ordered in 1825 had made a second one just like it (Why should not

some Mæcenas wish to possess a watch like Rossini's?), and disclosed this fact to the now happy Fabiano, to whom he delivered this duplicate. The copy was exact in all the details, except that the diamonds were not genuine. Rossini, who had given up the idea of ever possessing a watch like the one he knew to be lost in that dreadful fire, was, on receipt of the duplicate, as happy as a child and it never left him until the day of his death. This is the watch which was after Rossini's death inherited by the relative, whose recent demise made it possible for the Englishman to acquire this valuable relic.

### ABOUT VIENNA.

AMONG interesting facts recorded by the senior editor of THE MUSICAL COURIER, who is at present on a visit to Europe, the following are submitted to the readers of the paper to show the nature of existing conditions in Vienna. The letter is dated August 22.

And now permit me to say a few words regarding the orchestra here, a body than which there is no superior in Europe. The average pay of a member of the Imperial Opera House Orchestra is about 85 gulden; a gulden or florin being 41 cents American, which makes the income equal to the imperial sum of about \$35.00 a month, from which must be deducted 20 florins a month taxes, leaving net from this source an income of \$27.00. A few leading players, such as the concertmaster, the first oboe and one or two others receive 120 florins, but these are the prominent exceptions. This Imperial Opera House Orchestra is the only one in Vienna of any consequence, and is the same body of musicians that plays the Philharmonic concerts under Richter in the only music hall that Vienna has. This must seem curious to you, as it does to me, in view of the number of orchestras at our disposal every season. An additional income is derived from this source, but the price of a rehearsal is 2 florins and of a concert the same. How strangely these incomes compare with \$1,000 to \$3,000 a year income for members of New York orchestras! However the latter work much harder, and their expenses for living are greater than those of the Vienna musician, and yet, considering these disparities, the pay of the latter players is exceedingly parsimonious.

At present Frau Januschovsky, who is so well known in New York, is enjoying great distinction at the Imperial Opera House and is constantly scoring triumphs in the Wagner operas singing "Brünnhilde," "Isolde" and "Ortrude" as well as other dramatic roles, such as "Aida" and "Santuzza" and many more too numerous to mention. This versatile artist first appeared in the Theatre An der Wien in Vienna in comic opera, and after some years in America she returned to Vienna to assume the rôles formerly filled by Materna. Hers is a strange, a varied and, in actual life, a dramatic career and to find a Viennese public enthusiastic in her behalf and the encores repeated and repeated and the exacting management anxious to retain her for a long period gives out the impression that we never gave her the proper opportunity in New York. To hear her as "Brünnhilde" in the "Walküre" certainly proves most conclusively that the judgment of the Vienna people is not at fault.

Mr. Adolf Neuendorff, the former New York leader, and at one time conductor of the New York Philharmonic, the husband of Januschovsky, is about to visit the United States on a flying trip, and can be addressed after September 15, care of Steinway Hall, New York.

Winkelman, Van Dyck, Reichmann, Grengg and all the leading singers who have life engagements at the Imperial Opera House, get salaries of 24,000 florins each, with three and two months' leave of absence, which enables them to sing at other opera houses. After the completion of their services—that is, after their voices have given out—they receive life pensions that enable them to live comfortably in Germany or Austria. Some of them should now be pensioned.

I should like to set at rest a false notion that seems to have prevailed and indeed continues to prevail with us. We are under the impression that our audiences at the opera are deficient in musical culture because, among other things, they break in upon the close of acts by applauding the singers before the orchestra concludes its part. Well, the very same kind of manifestation took place here at performances of the "Pagliacci," the "Walküre" and other operas, which while it does by no means indorse the conduct of the New York audience, shows at least that it is not the only audience to commit such a desecration. Of course London and Paris audiences always interrupt the conclusions of acts and operas, but they are not supposed to be musical.

One word about the Richard Wagner Museum at Vienna. Mr. Nicolaus Oesterlein, the owner, has a bid from a committee of German citizens who were organized some years ago for the purpose of collecting by subscription a sum sufficient to purchase the museum, which is now valuable as an adjunct of the whole Wagner cult and its propaganda. The museum, in case of a successful issue of

the scheme, is to go either to Weimar, Leipzig, Dresden or Bayreuth, and during the past months, through the activity of certain Bayreuth citizens, that town appears to be most favored. Yet there is great doubt as to the final outcome of the negotiations as the people in Europe are proverbially slow in matters of this nature.

The place for the Richard Wagner Museum is New York because of all cities New York would bring for it the highest percentage on the investment. Although Vienna is considered very musical, much more so than New York, and the price of admission is equal to about 10 cents, there are no visitors at the museum; not ten, not five a day. Something great could be done with the Museum in New York.

#### ALLA ZINGARESE.

"**L'ECHO MUSICAL**" publishes this about Hungarian gypsy musicians: The ensemble is of an elementary nature. Two violins, an alto, a violin-cello, a double bass, a clarinet and a dulcimer. It is this latter instrument which takes the place of the piano. It unites the tones of the bowed instruments, which are weak and thin in the open air. It fills the gaps in the harmony, and the metallic strings struck by felt hammers resound after the piercing notes of the higher strings and bass pizzicati have died away. The first violin, standing in the middle of the band, plays the theme of the waltz, either slackening or hurrying the tempo according to his fancy, and being followed with wonderful unanimity by the other players. Leaning his head on the chin-piece of the instrument, he plays as one who loves to play—as an artist; he turns first to this side, then to the other, with ease, as if to make the passionate Viennese themes carry farther. This first violin is always full of grace, passion, certainty of attack and taste. The music which he affects he interprets to perfection.

What is most extraordinary and what makes his playing so individual and original is his astonishing use of the bow. It is as quick as lightning, snatches the note with a nervous grip and shoots it forth into the air quick as an arrow and like a cry of joy—this attack one rarely hears in the concert room.

And then, after the vigorous enunciation of the short rhythmic theme of which the Viennese possess the secret, a melodious phrase enters and the artist revels in the voluptuous sounds and lingers on each note.

One is reminded in hearing this of a page from "L'Amico Fritz," the romance which a Mascagni alone was not afraid to use for an opera. It is the fête at Bischem, and Fritz Kobus is going to dance the waltz with the little Suzel; the Bohemian, Joseph, is to play the dance with the other fiddler, Andrés, and the old Bockel, the double bass.

Jósef began his waltz with three strokes of his bow. It was evident that something extraordinary was to be expected; the waltz of the spirits of the air in the evening when you can see in the distance on the plain only a line of gold, when the leaves have ceased to rustle, when the insects descend and when the evening song is preluded by three notes. The first solemn, the second tender, and the third so full of enthusiasm that silence reigns from afar that it may be heard.

Thus did Jósef make his beginning. And then becoming more animated as the great master with trembling wings who, around the nest where his well-beloved rests, makes float more melodious notes than the dew sprinkles pearls on the grass of the valleys, his waltz became wild and sparkling, the spirits of the air were on their way and were leading Fritz and Suzel, Háan and the daughter of the burgomaster, Schoultz and his partner in the endless whirlwind. Bockel sighed forth the bass, like the distant sound of torrents; Andrés marked the rhythm with his bow, swift and joyous as swallows cleaving the air, for if inspiration comes from heaven and is full of fancy, order and measure must reign on earth!

One is reminded of all this in hearing these wandering musicians play, these travelers who stay with us for a few weeks and then fly away Heaven knows where.

Their dress is modernized—they feel that they ought to clothe their poverty with the tinsel of a fancy uniform. But they are a thousand times preferable in the picturesque, though poor costume of gypsies with Gallait portrays for us in "Art et Liberté."

Gypsies? But are they only that? The true gypsy has almost disappeared, or at least the individuality of his race is diminished and attenuated through contact with the refinement and luxury of the seductive Viennese civilization. Those who visit us have the two elements. They show both the roughness and

wildness of the free man and the easy and distinguished manner of the Viennese. Giving way to their irresistible liking for gaudy ornaments, they carry with grace and elegance a military uniform which might be that of some corps of the Austrian army. During the intervals between the pieces they look about them with disdain and smoke a wretched cigarette with the gravity of the Indian, who at the Council of the Chiefs smokes the symbolic calumet.

They are not like ordinary fiddlers. They have a way of going round the tables which is not common. They do not beg; they come to receive a tax which is legally due to them. And when after the waltz is over one of them quietly offers the plate, which is covered with a white serviette to avoid the humiliating clink of money, no one dares to refuse.

#### LETTERS OF FRANZ LISZT.

##### XIII.

**DIONYS PRUCKNER**, the well-known professor of the Stuttgart Conservatory since 1858, was a Liszt pupil, and the following is a very characteristic letter addressed to him by his old master, who never lost sight of a former pupil and who was always delighted to hear of a success:

"**DEAREST DIONYSIUS** (writes Liszt)—The joyful tidings of your success ever find the most joyful echo in Weymar, and I thank you much for the pleasant tidings in your letter. Haslinger, on his side, was so kind as to write me a full account of your first concert as well as the Court soirée at H. R. H., the Archduchess Sophie's—and yesterday evening v. Dingelstedt gave me also full details of your concert ravages in Munich. All this plainly shows 'dass man Bock-Bier trinken kann, ohne deswegen Böcke zu schiessen!'"

"I entirely approve of your intention of spending some months in Vienna and its charming environs; also of your closer intercourse with Master Czerny, whose many-sided musical experiences may be of the greatest use to you, practically and theoretically. Of all living composers who have occupied themselves especially with piano playing and composing, I know none whose views and opinions offer so just an experience. In the '20's, when a great portion of Beethoven's creations was a kind of sphinx, Czerny was playing Beethoven exclusively, with an understanding as excellent as his technic was efficient and effective; and, later on, he did not set himself up against some progress that had been made in technic, but contributed materially to it by his own teaching and works. It is only a pity that, by a too superabundant productiveness, he has necessarily weakened himself, and has not gone on further on the road of his First Sonata (op. 6, A flat major), and of other works of that period, which I rate very highly as compositions of importance, beautifully formed and having the noblest tendency. But, unfortunately, at that time Vienna influences, both social and publishing, were of an injurious kind, and Czerny did not possess the necessary dose of sternness to keep out of them and preserve his better ego. This is generally a difficult task, the solving of which brings with it much trouble, even for the most capable and those who have the highest aims.

"When you see Czerny remember me to him as his grateful pupil and devoted, deeply respectful friend. When I pass through Vienna this summer I shall rejoice to have a couple of hours with him again. I shall probably find you still there. According to what has been written to me the consecration of the Grau Cathedral will take place at the beginning of September, in which case I shall start from here at the beginning of August.

"Excuse me for not having been willing to send you the orchestral parts to the Turkish Capriccio. It seemed to me, on the one hand, unsuitable to ask Hans for it, apart from the fact that the sending of the parts backward and forward from Berlin to Vienna is very roundabout and, on the other hand, I could not but suppose that you would find first-rate copyists in Vienna who would do the copying for you far better in a fortnight. Principles of economy are utterly worthless in copying and if you will believe my experience always choose therefore the best, and consequently most expensive copyists for transcribing the parts that you want. Recommend them, into the bargain, to do them with great care and to add the cues (which are a great help toward a good performance).

"Bronsart wrote to you at my direction, to let you know in good time that you should get the parts copied out in Vienna yourself and should look them

over carefully with the copyist before the rehearsal—a work which I have often done in earlier years, and in which I generally make a rule of not sparing myself.

"Please find out for me at Spina's, on a convenient opportunity, how far the engraving of the Schubert Fantasia (instrumented by me) has progressed, and whether he can soon send me the proofs. Bronsart played the Fantasia with orchestral accompaniment lately at Jena.

Fare you well, dearest Dionysius, and send soon some good tidings of yourself to

"Yours in all friendship, F. LISZT."

WEYMAR, March 17, 1856."

A letter written the next year to Schumann's biographer, J. W. von Wasielewski, throws some curious lights on Schumann's private life, and incidentally reveals how loyally Liszt espoused Schumann's side against the latter's crabbed old father-in-law, Friedrich Wieck. Passing reference is also made to Hermann Cohen, the famous pianist, a Liszt pupil, and later a Discalced Carmelite called Brother Augustin, after his conversion to Roman Catholicism. Here is the letter:

"**DEAR FRIEND**—Your letter reached me, after some delay, in Zurich, where I had to keep my bed for several weeks, and to-day I write to you still from my bed, and sulking because the geographical change which I have made has not brought about any improvement in my pathological condition (which, by the way, is quite without danger). How are you, dear Wasielewski? Have you settled yourself pleasantly in Dresden? Are you working at music industriously and methodically? How far have you got in your biography of R. Schumann? With regard to this work, the publication of which I am awaiting with great interest, I am sorry to be unable to follow the wish you so kindly express. Many letters addressed to me by Schumann in earlier years are lost, and since my residence in Weymar (from the year 1848) we certainly wrote to one another from time to time, but only when theatre or concert performances of his works gave a sort of business occasion for it. Weymar does not deserve the reproach of having kept itself too much in the background in this respect.

"At the Goethe Festival, in 1849, I had the great closing scene to the second part of 'Faust' given, which was, later on, repeated; at the beginning of 1852 the music to Byron's 'Manfred,' with a stage performance of the drama such as he desired, was given several times, and, as far as I know up to now, no other theatre has made this attempt. The Weymar theatre is likewise the only one which contains in its repertoire Schumann's 'Genoveva' (which was indeed given here for the first time in April, 1855.) It goes without saying that during the years of my work here most of his chamber music—quartets, trios, sonatas—as well as his symphonies, overtures and songs, have been cherished with particular preference and love, and have been frequently heard in various concerts, with the exception of one of the most important; but the very slight amount of public activity of our Vocal Union has prevented, as yet, any performance of the 'Peri,' which, however, has already been partly studied, and will ere long be given out at last.

"As a contribution to your biographical studies, dear Wasielewski, I should like to tell you truly with what sincere, heartfelt and complete reverence I have followed Schumann's genius during twenty years and faithfully adhered to it. Although I am sure that you and all who know me more intimately have no doubt about this, yet at this moment the feeling comes over me—a feeling which I cannot resist—to tell you more fully about my relations with R. Schumann, which date from the year 1836, and to give them you plainly in extenso here. Have a little patience therefore in reading this letter which I have not time to make shorter.

"After the buzz and hubbub called forth by my article in the Paris 'Gazette Musicale' on Thalberg (the meaning of which, be it said in passing, has been quite distorted), which was re-echoed in German papers and salons, Maurice Schlesinger, the then proprietor of the 'Gazette Musicale,' took the opportunity of asking me to insert in his paper a very eulogistic article on anything new that came out in the world of art. For months Schlesinger sent me with this object all sorts of novelties, among which, however, I could not find anything that seemed to me deserving of praise, until at last, when I was at the Lake of Como, Schumann's Impromptu in C major



(properly variations), the Etudes Symphoniques, and the Concert Sans Orchestre (published later, in the second edition, under the more suitable title Sonata in F minor) came into my hands. In playing these pieces through I felt at once what musical mettle was in them, and, without having previously heard anything of Schumann, without knowing how or where he lived (for I had not at that time been to Germany, and he had no name in France and Italy), I wrote the critique which was published in the 'Gazette Musicale' toward the end of 1837 and which became known to Schumann.

"Soon afterward, when I was giving my first concerts in Vienna (April to May, 1838), he wrote to me and sent me a manuscript entitled 'Gruss au Franz Liszt in Deutschland.' I forget at this moment under what title it was afterwards published. At about the same time followed the publishing of the great fantasia (C major) in three movements which he dedicated to me. My dedication to him in return for this glorious and noble work was only made three years ago in my Sonata in B minor.

"At the beginning of the winter of 1840 I traveled from Vienna back to Paris by way of Prague, Dresden and Leipzig. Schumann paid me the friendly attention of welcoming me immediately on my arrival in Dresden, and we then traveled together to Leipzig. Wieck, afterward Schumann's father-in-law, had at that time a lawsuit against him to prevent his marriage with Clara. I had known Wieck and his daughter from Vienna days, and was friendly with both. None the less, I refused to see Wieck again in Dresden, as he had made himself so unfriendly to Schumann, and, breaking off all further intercourse with him, I took Schumann's side entirely, as seemed to me only right and natural. Wieck without delay richly requited me for this after my first appearance in Leipzig, where he aired his bitter feelings against me in several papers. One of my earlier pupils, by name Hermann Cohen—a native of Hamburg, who in later years aroused much attention in France, and who, as a monk, had taken the name of Frère Augustin (Carme déchaussé)—was the scapegoat in Leipzig for Wieck's publicly inflamed scandal, so that Cohen was obliged to bring an action for damage by libel against Wieck, which action Hermann won with the assistance of Dr. Friederici, barrister at law.

"In Leipzig Schumann and I were together every day and all day long, and my comprehension of his works became thereby more familiar and intimate. Since my first acquaintance with his compositions I have played many of them in private circles in Milan, Vienna, &c., but without being able to win over my hearers to them. They lay happily much too far removed from the insipid taste which at that time absolutely dominated for it to be possible for anyone to thrust them into the commonplace circle of approbation. The public did not care for them, and the majority of pianists did not understand them. In Leipzig even, where I played the Carneval at my second concert in the Gewandhaus, I did not succeed in obtaining my usual applause. The musicians, together with those who were supposed to understand music, had (with few exceptions) their ears still too tightly stopped up to be able to comprehend this charming, tasteful Carneval, the various numbers of which are harmoniously combined in such artistic fancy. I do not doubt that later on this work will maintain its natural place in universal recognition by the side of the Thirty-three Variations on a Waltz of Diabelli by Beethoven (to which, in my opinion, it is superior even in melodic invention and importance).

"The frequent ill success of my performances of Schumann's compositions, both in private circles and in public discouraged me from including and keeping them in the programs of my concerts which followed so rapidly on one another—programs which, partly from want of time and partly from carelessness and satiety of the 'Glanz-Periode' of my piano playing, I seldom, except in the rarest cases, planned myself, but gave them now into this one's hands and now that one to choose what they liked. That was a mistake, as I discovered later and deeply regretted, when I had learned to understand that for the artist who wishes to be worthy of the name of artist the danger of not pleasing the public is a far less one than that of allowing oneself to be decided by its humors; and to this danger every executive artist is especially exposed if he does not take courage resolutely and on principle to stand earnestly and consistently by his conviction, and to produce those works which he knows to be the best, whether people like them or not.

"It is of no consequence then, in how far my faint-heartedness in regard to Schumann's piano compositions might possibly be excused by the all-ruling taste of the day, but I did without thinking of it thereby set a bad example, for which I can hardly make amends again. The stream of custom and the slavery of the artist, who is directed to the encouragement and applause of the multitude for the maintenance and improvement of his existence and his renown, is such a pullback that, even to the better minded and more courageous ones, among whom I am proud to reckon myself, it is intensely difficult to preserve their better ego in the face of all the covetous, distracted and—despite their large number—backward in paying We.

"There is in art a pernicious offense, of which most of us are guilty through carelessness and fickleness; I might call it the Pilate offense. Classical doing and classical playing, which have become the fashion of late years, and which may be regarded as an improvement on the whole in our musical state of things, hide in many a one this fault without eradicating it. I might say more on this point, but it would lead me too far.

"For my part I need not at least reproach myself with having ever denied my sympathy and reverence for Schumann, and a hundred of the younger companions in art in all lands could bear witness that I have always expressly directed them to a thorough study of his works and have strengthened and refreshed myself by them.

"If these particulars have not wearied you, dear Wasielewski, I will gladly continue them, and tell you about everything from my second visit to Leipzig (at the end of 1841), which was brought about by Schumann up to my last meeting with him at Düsseldorf (in 1851). Friendly greetings

From your most sincerely, F. LISZT."

WEYMAR, January 9, 1857.

(To be continued.)

## RACONTEUR

### THE PIPE PLAYER.

Cool, and palm-shaded from the torrid heat,  
The young brown tenor puts his singing by,  
And sets the twin pipe to his lip to try  
Some air of bulrush glooms where lovers meet;  
O swart musician, time and fame are fleet,  
Brief all delight, and youth's feet fain to fly!  
Pipe on in peace! To-morrow must we die.  
What matter, if our life to-day be sweet?  
Soon, soon the silver paper-reeds that sigh  
Along the Sacred River will repeat  
The echo of the dark stoled bearers' feet,  
Who carry you, with wailing, where must lie  
Your swarthy and withered body, by and by,  
In perfumed darkness with the grains of wheat.

E. W. GOSSE.

I MET Rafael Joseffy the other day. Do you know Rafael Joseffy? He is a pianist, and he never plays the piano for anybody. He reminds me of one of those sacrilegiously selfish men who sit in a sulky



and drive in two wheeled splendor to lonely road houses, where they drink alone. I hope Mr. Joseffy will appreciate the subtlety of this simile, and not say, "My dear boy, you know that I never drink alone!"

When I saw Mr. Tretbär I felt tempted to ask him why the curly headed virtuoso of Tarrytown was not knouted into playing in public, but Mr. C. F. looked so sunburnt and jolly, that I hesitated about

making him unhappy before the Paderewski season began. He has trouble enough ahead of him for this year.

Nevertheless Joseffy should be forced into giving at least one concert in 1895. He is so arrogant about those talented pupils of his that if a manager comes to him, hat in hand, he says in his magnificent Magyar manner, "No, I am too busy studying the 'Talmud' and 'Clementi' to play myself, but I have some very talented pupils who play as well as I do. Now there is Miss Phipps, of the National Conservatory—," and really it is a shame, for the manager wants Mr. Joseffy, and doesn't know how well Miss Phipps plays. But then Joseffy always was incorrigible.

We spoke much at luncheon. Clementi's name came up and Joseffy told me of Tausig's reverence for the "Gradus ad Parnassum" of the great Italian virtuoso. With the impetuosity of a boy of twelve or thirteen Joseffy attacked the Tausig edition, and when he had finished it he spun on through Chopin's op. 10. "What next?" the greedy lad cried to his master. Tausig drily remarked that his course would be as follows: Chopin etudes, op. 25; Henselt etudes, op. 2; Liszt's Paganini studies; Henselt's op. 5, and then as a finale the etudes transcendentales of Liszt. "What then," said the "kid" of Miskolcz, unappeased. "Oh, then you can take up Clementi again," said Tausig carelessly.

And so it is. Chopin, Liszt and all the great virtuosos would go back to Clementi when preparing for concert. You may drop all the others, but the "Gradus" is indispensable. People who teach technic by the short route should not forget that muscles may be in perfect training, yet there are certain forms, certain figures for the eye, for the musical brain, that cannot be neglected. The nucleus of modern technic lies in the "Gradus." The Beethoven technic is there and also hints of Schumann. Certainly Liszt's early edition of his twelve finger breakers, the "Transcendentales" look like Clementi, although in their later garb they are eminently Lisztian. But do not tell me there is a fitter introduction to Chopin's op. 10 than Clementi. Moscheles, Ries, Kalkbrenner and the whole lot are not to be compared to the ex-piano maker's studies.

We fell to talking of Liszt, and Joseffy remarked to me that Anton Seidl knew more Liszt anecdotes than anybody alive, but he would never finish a story. I forced Joseffy into telling me one Lisztian story and one about a man we seldom hear of to-day. I refer to Henri Litloff. Litloff, you may remember, was a most gifted pianist and composer and crazy as a March hare. His symphonic concertos have not survived him, with the exception of a delicious scherzo, which Joseffy played for us ten years ago. Litloff played like a crazy man with enormous facility, but he had a treacherous memory. He was always gambling and always getting married. He had a fiery, musical temperament, and I shall never forget his bulging, exasperated eyes, bold beak, bald, obscene forehead and compressed lips in Paris in 1879 as he listened to his own "Robespierre" overture in the box of a theatre. The man looked like Hector Berlioz gone wrong, and died, I believe, some years afterward.

One day years ago Liszt was hearing some of his pupils playing at Weimar, when suddenly Litloff rushed in. "Meister," he breathlessly exclaimed, "I have lost all I have at Baden-Baden. The cards were bewitched. The widow of that rich music publisher in Braunschweig wishes to marry me. She is old, but I am poor. What shall I do? I beseech you to answer."

Liszt lifted his eyebrows and said quite simply: "Do it." Litloff rushed away like a red hot comet at its apogee.

A year or so afterward Liszt was walking up and down the music room of his Weimar abode, and giving hints to ten or twelve of the Lisztians, who crowded about him. Somebody was at the piano, and there was the hum of conversation. It was the mighty moment when the pupil was being cast, a rough lump of lead, into the Liszt mold, to emerge a shining bullet neatly stamped with the Liszt coat of arms. Hark! A trample of footsteps on the staircase, and the door is suddenly burst open. Litloff

bareheaded (for he lost his hat on the railroad train), rushes in once more. "Meister," he cries, "I will commit suicide. She drives me crazy. I can stand it no longer. My wife, the widow of the rich music publisher, you know; you told me to marry her. What shall I do? Shall I get a divorce from her, shall I, meister, shall I?"

Liszt looked at the travel-stained pianist and then said angrily: "Do it, Do it, Do it." Litolf fled.

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I've forgotten how many times the unfortunate pianist remarried. I only know that his life was a misspent one. A wealth of native ore and no machinery to refine it into pure musical gold. I am sure that Philip Hale will doubt the truth of the story, possibly crediting it to my museum of Liszt anecdotes. I can only refer him to Joseffy.

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Here is an eminently musical yarn, with a political dash superadded. Colonel Breckinridge was recently making a speech (so I am credibly informed) before a body of admiring constituents, and finished an impassioned burst of Kentucky oratory thus: "I am going away to leave you, my friends, but I won't be long gone. I am going to London, and will remain in England for two months." And just then a brass band near the platform began to play "God Save the Queen" in a noisy manner.

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We learn with dismay that Adelina Patti will begin her usual autumn tour in England, and has added "Elizabeth's Prayer," from "Tannhäuser," to her repertory. O Cielo! Does this forebode a tour in this country in 1896? It wouldn't surprise me if she did return to us again for another farewell. "Ah ces cher Americans," Aunt Adelina will say to herself; as she looks at her "Mezuzas" she will cry aloud: "I'll give them Wagner, Nicolini. They long for Wagner; I'll go sing 'Brünnhilde' for them and garner more shekels." So she will sail over the bright blue seas and sing the "Walküre" to us—but not under Marcus Mayer's management. Not while that astute gentleman keeps his wits about him. Nay, nay, Adelina.

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Fancy Addie singing "Brangarne!" Well, why not? her voice is now a mezzo.

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When Mr. DeWolf Hopper made his entrance last week on the stage of the Broadway Theatre he looked like a cunning "blend" of Henry Barnabee and Gerhart Hauptmann, the German dramatist. But he was only a jolly pedagogue, and "Dr. Syntax" was his name. In reality he was the same old DeWolf Hopper with the agile legs, a boisterous spirit and a new wig.

"Dr. Syntax" is by J. Cheever Goodwin and Woolson Morse. "Cinderella at School" was its nucleus. In the present shape it is too long and too rambling, although full of roaring farce and impossible people and situations. It was accorded a great reception.

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As Mr. Hopper remarked in an extremely well composed speech, realism ruled the ring. There was a fox chase, without a fox of course, but with plenty of dogs, and later the house cat strolled over the stage and fell on the tympani player. So much for the animals. The boat race must not be forgotten. It was side-splitting, and if Bob Cook or any other racing luminary had been on hand he would certainly have approved of the respective strokes of Columbia and Harvard. Columbia won of course, and will continue to do so, Mr. Hopper said, until the company goes to Boston.

There is a lot of fun in "Dr. Syntax," and the schoolroom scene with its pretty girls and ridiculous finale, made the hit of the night. It closed act first. The second act began to bore as soon as the curtain went up. The first scene should be cut musically. In fact Mr. Woolson's music is put in rather too freely throughout. He wishes to give everyone a song—not one, but even two sometimes.

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Why should Mr. Stanley tire the audience with his love and ditty? He sings up stage, and his voice goes up his nose. Mr. Cyril Scott, fresh, capital actor that he is, should let singing alone for a long time. His voice is throaty, as much so as Francis Wilson's. He made a dashing young huntsman,

though, and more than made the most of his feeble rôle.

Mr. Woolson's music is familiar to us. It is tuneless, and if he would not indulge in lachrymose, amorous lays, it would be agreeable. Without exception the sentimental music sung was unadulterated "rot." Miss Bertha Waltzinger, whose affiliations with the "Bostonians" gave the public opportunities of admiring her, did wonders with her numbers. Her voice, always brilliant, albeit a trifle hard, was in good condition, and so was the young lady herself. She made a great impression with her roudades and trills.

Edna Wallace-Hopper, daintiest of soubrettes, was the sweetest little school girl imaginable. The fat girl, Miss Campbell, was very natural, both as to avoirdupois and appetite. If she eats apples every night during the engagement as she did on the first she will either die of Asiatic cholera or turn into a cider press. But she was immense and nearly brought down the house when she fell.

Alfred Klein was a queer English nobleman, Mr. Guise was a malevolent schoolmaster, Alice Hosmer was an amiable school marm, and Jennie Goldthwaite gave an excellent eccentric character sketch.

As for Mr. Hopper, he was omnipresent. He made a speech praising Della Fox and Francis Wilson, he danced, he sang, he kept school, he got very drunk, he made love and he rooted desperately for the Columbia boys. A quaint old card is "Dr. Syntax," and he won the hearts of his audience—a huge one given to much noise and floral gifts.

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Journalists who are not musicians often make strange slips when writing on the art, and we are not surprised therefore that Mr. Max Pemberton, who is well known as the novelist and writer on the press, should have made a slight mistake when writing of the Bayreuth Festival. He has cast his account in the "Sketch" into a dialogue which is supposed to have taken place between himself and a Philistine. The latter wanted to know where the refreshment bars were. "Never mind the bar," I exclaimed fiercely; "we're late as it is. The show begins at 4 o'clock, and it's five minutes to that now. Come along—there go the trumpets!"

The four trumpeters who herald each act at Bayreuth with a beautiful flourish, blown in the gardens, now came out and blew dismally, the blare echoing in the hills about.

"I say," said he, as he followed me to the door, "was that written by Wagner?"

"Idiot," said I, "that's a common fanfare;" but the remark was lost upon him. Now the fun of the thing is that the Philistine was right after all. The "common fanfare" played before each act at Bayreuth consists of the most important motif in each act about to be performed. The above from an English contemporary.

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Dr. Hanslick relates in his memoirs that when he once visited Mme. Patti at her castle in Wales, M. Nicolini brought him a list of pieces after dinner, begging him to choose one. The critic naturally expected that the prima donna would sing for him, so he chose a piece, whereupon Nicolini called the servant and said, "John, No. 26." A moment later the number was begun by—an orchestrion, "an excellent, very expensive instrument, which we imported from Germany," as Nicolini explained.

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I overheard last week the following remarkable story, says the London "Figaro," at a well-known Bohemian club, not far from Piccadilly Circus: One of the principal ladies in a certain burlesque company at present touring the provinces, being desirous of introducing her pet song and dance into the piece, was requested by the management to submit a copy of said song to the musical director for his approval. The song was duly submitted, when, to the astonishment of the man of music, it was discovered that the band parts were in two different keys (the song was in C major and the dance in D major). Quoth the musical man, "My dear young lady, these keys do not fit; you had better take them and have them rearranged. The discord would drive the audience out of the theatre!" "But Mr. —," artlessly replied the aspiring damsel, "would they not be all right if they were sewn together?" Collapse of musical man!

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This from "Town Topics":

"Dusenberry is looking for the organist that

played at his wedding. He threatens to kill him on sight."

"What's the trouble?"

"The wretch made the wedding party march out of the church to variations on 'What Shall the Harvest Be?'"

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Minnie Hauk is in town, and that reminds me of a story of the good old days: She annoyed Ravelli very much while playing "Carmen" to his "Don José." For some reason she suddenly embraced him in the middle of a high note. He was so furious that he tried to throw her into the orchestra. She held tightly to him to save herself, he shouting to her to let go the while, until her grip wrenched all the buttons off his red waistcoat. Ravelli rushed to the footlights and shouted: "Look, she has torn my waistcoat!" The audience thought it was all acting, and responded with thunders of applause. After this scene, Minnie Hauk's husband stood at the wings every night, armed with a revolver, ready to blow out "Don José's" brains if he dared to touch "Carmen," while Ravelli threatened her with a huge knife if she attempted to approach him. As "José" is supposed to be madly in love with the girl it looked very absurd to see them dodging away from each other all round the stage.

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Is the above true? I won't vouch for it.

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I'm very much interested in a French book, a life of Hermann Cohen, the celebrated pianist, Liszt's pupil, who was a pet of Georges Sand's and afterward a convert to Catholicism. I am saturating myself in Catholic color and will give you something shortly about this extraordinary man just as an offset to the strenuously Talmudic strain of my recent reviews.

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The prospects this season of the now famous Dolge autoharp are exceedingly brilliant. As I predicted last spring musical people are beginning to take an interest in this sweet toned musical instrument, which has a dignity and an individuality of its own which ranks it far above any mere musical toy. It must not therefore be confounded with musical instruments of the tinkling sort. Xaver Scharwenka has taken much interest in the autoharp, and will compose music for it, while John Cheshire, the celebrated harpist, has fallen in love with it, and not only has spent much time investigating its technical possibilities, but takes an active interest in its development. There will be a concert later in the season, and we will have a good opportunity of listening to some of Mr. Rudolf Dolge's crack players. At the club house, East Nineteenth street, near Broadway, the greatest activity prevails. Pupils' classes are being formed, and we may confidently look upon the autoharp as having come to stay in the musical world.

#### BEWARE OF FRAUD.

THE visit paid by our Mr. Blumenberg to Europe this year has disclosed to him the fact that a regular traffic exists in the production of fraudulent and illegitimate musical instruments supposed to be old and prepared especially for American collectors, who become the victims of systematized robbery and fraud.

Clavichords, harpsichords, spinets, violins, cellos and curious instruments in imitation of mediæval types are manufactured or doctored to give them the appearance of old specimens, and they are placed in the track of American buyers, who are apparently misled chiefly because of their confidence in the parties engaged in this line of business in Europe and their agents in the United States.

It is therefore our duty to advise all persons who propose to spend any money on such objects to investigate the party or parties offering them for sale. Europe has been scoured of nearly all perfect specimens and the pedigree of nearly every legitimate instrument is known. If this cannot be produced together with the instrument no one should be tempted to purchase, for it is almost certain that a "fake" or fraud is about to be foisted upon him, especially if he is an American—for the stuff is made particularly with an eye upon the American market.

Dora Becker.—Miss Dora Valesca Becker, the violinist, has returned to the city after a long absence spent in concertizing and rustication in New England. She will resume her concert work and has many engagements booked for the season.





BRITISH OFFICE OF THE MUSICAL COURIER.  
15 Argyl street, LONDON, W., August 29, 1894.

**MESSRS. ROBERT COCKS & CO.** have made the first announcement of a new series of Thursday subscription concerts. Pending the completion of the plans, they announce six performances at irregular intervals between November 1 and March 7 at the Queen's (small) Hall. It is arranged that the works of one composer shall fill the first half of each program, and the names brought forward are Mackenzie and Hubert Parry as native composers, with Beethoven, Mendelssohn, Schubert and Schumann. Among the artists engaged are Miss Esther Palliser, Mme. Fanny Moody and Miss Louise Phillips, Messrs. Brouset, Peiniger, Septimus Webb, Nicholl, Oswald and Charles Manners, with Miss Carmichael and Mr. A. E. Godfrey as accompanists.

On Monday the autumn tour of Sir Augustus Harris' provincial opera troupe opened at Blackpool. The company includes some 125 artists under the personal charge of Mr. Neil Forsyth. It is expected that Sir Augustus Harris will go direct to Blackpool on his arrival from New York to superintend the performance in the provinces of "Falstaff," "La Navarraise" and "Die Meistersinger," which will be given on Friday evening, Saturday morning and Saturday evening respectively. The fat knight in Verdi's work will be personated by Mr. David Bispham, Miss Sofia Ravogh will take the part of "Nanetta" and Miss Giulia Ravogli "Dame Quickly," while Signor Pini-Corsi keeps his original part of "Ford." The cast of "Die Meistersinger" will include Mr. David Bispham as "Hans Sachs," Joseph O'Mara as "Walther," Signor Pelagalli-Rossetti as "David," Signor Pini-Corsi as "Beckmesser," Mlle. Bauermeister as "Maddalena," and Mlle. Gherson as "Eva." The season opened with a fine production of "Lohengrin," Mr. Joseph O'Mara acting as the knightly hero and Mlle. Gelber as "Elsa." "Les Huguenots" was given last night, and to-night "Faust," with Mlle. Nuola, a new American soprano, as "Marguerite," and "Pagliacci" and "Cavalleria Rusticana" to-morrow. As I have stated before, the Calvé rôles are taken by Miss Pauline Joran.

The Irish tenor, Mr. Barton McGuckin, who has been with the Carl Rosa Company for several years, made his rentrée as "Edgar" in "Lucia" on Wednesday night. This gentleman resigned his position with the company at the close of last season, but has been induced to accept another year's engagement. He had an enthusiastic reception on this occasion. Miss Pauline L'Allemand, who made her first appearance in the Irish capital, met with decided success in the title rôle.

The Dublin Musical Society announces the program for the coming season. At the first subscription concert in November Mendelssohn's "Lobgesang" and Dr. Mackenzie's "Dream of Jubal" will be given. Other works chosen are "The Messiah" for Christmas, "The Elijah" in February, and at the last concert in the spring the first performance in concert form of Sir Arthur Sullivan's "Ivanhoe," together with a Festival Mass by the conductor of the society, Dr. J. Smith. The artists engaged include Mlle. Antoinette Trebelli, Mme. Clara Samuelli, Miss Medora Henson, Miss Clara Butt, Miss Helen Pettican, Mr. Herbert Grover, Mr. Charles Manners and Mr. Andrew Black.

Dr. Dvorák has promised to conduct a composition for soli, chorus and orchestra that he is writing for the Cardiff Festival next year.

The dates set for resuming work at the various academies

are as follows: The Royal Academy of Music and the Royal College of Music reopen on September 27, the Guildhall School of Music on September 24, the London Academy on September 29 and Trinity College on October 1.

Instead of bringing forward one of the old Gilbert and Sullivan favorites Mr. D'Oyly Carte has decided to reopen the Savoy next month with "Mirette." The title selected for the new opera is "Contrabandista." It will be remembered that a work with this title by the same librettist-composer was given at St. George's Hall in December, 1867, and that will serve as the foundation of the plot for the new opera. Mr. F. C. Burnand will, however, use up most of the old material for the first act of the new work. The original dialogue is almost entirely put aside and a new enlarged version will take its place. In the second part of the opera, as we shall see it, the enlargement of the theme takes an entirely new course. The music will also be almost entirely new. Both Mr. Burnand and Sir Arthur Sullivan are hard at work upon it and it will be brought out as soon as possible.

Mr. George Edwards has organized a strong company to give "A Gaiety Girl" in America and afterward in Australia. The cast, among whom are some who have made the piece so popular at the Prince of Wales', includes Miss Decima Moore, Miss Juliette Nesville, Miss Maud Hobson, Miss Blanch Massey, Mrs. Edmund Phelps, Messrs. Harry Monkhouse, Louis Bradfield, Fritz Rimma and Fred Kaye. Mr. Hayden Coffin's part will be taken by Mr. Charles Ryley. The company sails on Saturday for New York, where they will open on September 17. The tour is arranged to cover the greater part of America, and on March 4 they continue their journey to Melbourne, returning to England in the autumn of next year. The production in London will shortly be transferred by Mr. George Edwards to Daly's Theatre, in order that Mr. Gilbert's new opera may come out at the Prince of Wales'.

Mr. Marcus Mayer seemed to have the faculty of keeping his artists perennially young. Mr. Jean Gerardy, when he made his début in London in 1890, was reported as being twelve years of age, and in his prospectus Mr. Mayer has this year given him as thirteen! Possibly he was born on February 29. M. Gerardy, however, prefers to be known by his correct age, and his work is certainly worthy of his years.

The latest uses of musical instruments, especially those pertaining to Scotland, is for a number of players to contribute to an entertainment by each giving his own rendering of a burlesque rondo for which no score is allowed. The regulation rondo has three strains, but the rondo (if it may be so called) with such a conglomeration of instruments have been got together in some instances would discount the "pow wows" of a most enthusiastic tribe of Indians. It is to be hoped that this form of entertainment will not be adopted by many societies, unless they have large sinking funds whereby they might be able to offset in a measure the damages which would surely be the outcome of such a barbaric institution.

Last week Mlle. Hélène de Rideau sailed for America to visit her home in Ottawa, with the intention of afterward locating in New York and following up her musical career there. Judging from her press notices, Mlle. de Rideau has had excellent success on this side of the Atlantic in opera in Italy, and concerts in England. She has received high endorsements of her musical talent and voice from some of the best authorities in Europe, and no doubt she will be a valuable addition to the musical world in New York.

Dr. Hubert Parry has received overtures from the Leeds Festival committee to compose a work for their Triennial Festival next year, and it is expected that he will comply with the request.

#### The Hereford Festival.

The 171st meeting of the three cathedral choirs of Hereford, Worcester and Gloucester will be held in the first named city from the 11th to the 14th of September inclusive. This is one of the most interesting of the great festivals in England. In this city many of the reforms which have been adopted elsewhere with such success have originated. It was here that an orchestral symphony was first introduced into a cathedral program, and at this festival alone is an evening devoted to chamber music. On these occasions the town assumes a gay, festive appearance, and excellent out-door music is supplied for those who cannot avail themselves of the privileges of hearing the regu-

lar numbers of the festival. Of the eight concerts, according to custom, two are taken up by the "Elijah" and "Messiah," Dr. Hubert Parry's "Job," Dvorák's "Requiem," Bach's "Christmas Oratorio," parts 1 and 2; "Creation," parts 1 and 2; Mendelssohn's "Forty-second Psalm" and "Lobgesang," Spohr's "Last Judgment," Mozart's symphony in G minor, Brahms' clarinet quintet, Mozart's clarinet quintet, a quartet by Beethoven and some selections from Wagner, including the prelude to "Parsifal" are some of the works to be given.

Dr. J. F. Bridge has composed a work which he styles "The Cradle of Christ," for soprano and baritone soli, chorus and orchestra. It is founded upon Giocoponi's "Stabat Mater Speciosa," with an English version by Dr. J. Mason Neale. Another work of native origin on the same subject is Dr. Mackenzie's "Bethlehem" (Part 2), which was first given by the Royal Choral Society last April. At the secular concert, a ballad by Dr. C. Harford Lloyd, preceptor of Eton, will be produced. It is entitled "Sir Ogie and the Lady Elsie," and is for soli, chorus and orchestra. The English version is by Frederic Vort Powell, from a Danish metrical story, and contains only the two characters appearing in the title, who will be represented on this occasion by Miss Jessie King and Mr. Plunket Greene. The solo vocalists engaged for the festival include Mesdames Albani, Hilda Wilson, Agnes Wilson, Anna Williams and Jessie King; Messrs. Lloyd, Houghton, Santley, Plunket Greene, Robert Grice and Watkin Mills. Mr. J. C. Carrodus, as on former occasions, is leader of the orchestra, which comprises seventy-three leading London artists. The chorus is made up of contingents from Worcester and Gloucester, with reinforcements from Leeds, besides the local singers. Mr. C. Lee Williams and Dr. Done share the work at the organ, and Mr. George R. Sinclair is conductor. Tickets are selling in large numbers and everything points to one of the most successful festivals that they have ever held.

#### The Birmingham Festival.

Arrangements are finally completed for the Birmingham Festival, which opens October 2 for four days. It is now 126 years since this grand organization first sprang into existence, and during that time it has won an enviable reputation. In the introductory remarks, that I noticed in the prospectus, the committee gives a list of important works that have been composed to their order, or first made known by them, since their historic production of "Elijah" in 1846. Those mentioned include "The Woman of Samaria" (Sterndale Bennett), "The Light of the World" (Sullivan), "The Resurrection" (G. A. Macfarren), "Kenilworth" (Sullivan), "Judith" (Parry), "Eden" (Stanford), "Veni Creator" (Mackenzie), "The Bride of Dunkerron" (Smart), "The Ancient Mariner" and "Paradise and the Peri" (J. F. Barnett), the "Corsair" (Cowen), "Callishoe" (J. F. Bridge), "Eli" and "Naaman" (Costa), "St. Peter" (Benedict), and "Fridolin" (Randeegger). With such a record, which includes the unique honor of bringing out "The Elijah," Birminghamites have good reason to be proud. Like all human institutions it has had its years of prosperity and years of decline. In 1888 the net profits, which are always turned over to charities, were only £2,215, but a reaction three years later carried the amount up to £5,516, a sum worthy of the faithfulness and enterprise of the committee.

Since its first production "The Elijah" has had the honor of opening each triennial festival held at Birmingham. The other work, without which no festival would be complete, "The Messiah" figures in the program, and we find besides Berlioz' "Te Deum," Brahms' Second symphony, Mackenzie's "Britannia" overture, Sullivan's overture "In Memoriam," Mendelssohn's "Lobgesang," Beethoven's "Egmont" overture, Schubert's unfinished symphony, Cherubini's Mass in D minor, the so-called "Good Friday" music from "Parsifal," a short "Stabat Mater" by Palestrina (Wagner's arrangement), Mozart's symphony in E flat, Beethoven's Choral symphony, the overture to "Tannhäuser" and the third part of Schumann's "Faust." Among the three novelties is Dr. Parry's new oratorio "King Saul." Regarding this work, I quote from a contemporary: "King Saul" is a whole program oratorio, dealing with the principal events of the monarch's life, while text and music are both in semi-dramatic form, that is to say, each of the eight scenes is complete in itself; solos and duets, dialogued recitative and choruses, flowing

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Composition (Dr. Dvorak's Class), November 1st, from 9 to 12 A. M. and 2 to 5 P. M.

on without interruption to the story. The introductory scenes depict firstly the protest of the Elders, that owing to Samuel's advanced age and the wickedness of his sons, it is necessary to appoint a king to stop the inroads of the Philistines; and secondly, the prophet's discovery of Saul in the land of Zuph.

The Bible text is not adhered to, but the narrative, though compressed, is followed with tolerable fidelity. The incident of Saul's inquiry from the young ladies at the well is of course made the occasion of a female semi-chorus, and after Samuel's salutation of the future king, the 'act' ends amid the acclamations of the Israelites. The next act is more fragmentary, dealing firstly with the calling by Saul of the frightened people from the caves and thickets; secondly, Saul's disobedience at Gilgal, when tempted by the Evil Spirit, and thirdly, David's victory over Goliath, followed by the triumphant soprano solo of Saul's daughter Michal, and the king's jealousy at the popular chorus 'Saul has slain his thousands and David his ten thousands.' The third act is more lyrical, for here the people are resting after the battle, David singing a psalm, and joining in a love duet with Michal. But Saul's jealousy is again aroused by the Evil Spirit and David has to flee. Then comes a dramatic scene in the wilderness, while the soldiers are searching for the fugitive, followed by Saul's dream and David's magnanimity at Engedi, a chorus of the people grieving after their hero, and Michal's fruitless search for her husband. In the last act, the Evil Spirit again appears, for the war has gone against Saul, and he consults the Witch at Endor. This scene, with the vision of the Witch, practically concludes the oratorio, a final duet and chorus merely foreshadowing Saul's death and the accession of David. The oratorio demands the services of five principal vocalists (including two baritones), but throughout the choral work is of the highest importance.

The next novelty is the late Goring Thomas' cantata "The Swan and the Skylark." This work, which was left unfinished by the ill-fated composer, has been completed according to the indications set down in the original manuscript, by Professor Stanford. Mr. Henschel's new "Stabat Mater," of which I have spoken before, completes the number. The vocalists engaged include Mesdames Albani Henschel, Anna Williams, Hilda Wilson, Brema and Marian Mackenzie; Messrs. Lloyd, Iver McKay, Black, Oudin, Brereton and Henschel. The orchestra of 121 instruments is made up as follows: 40 violins, 16 violas, 16 violoncellos, 14 double basses and 35 wind and percussion instruments. Messrs. Burnett and Schreiber are leaders, and Mr. C. W. Perkins acts as organist. The chorus, which has been efficiently trained by Mr. W. S. Stockley, includes 102 sopranos, 89 contraltos, 88 tenors and 80 basses, making a total of 369. All of these forces will be under the generalship of Dr. Hans Richter, who was very enthusiastic on his recent visit to Birmingham. FRANK V. ATWATER.

**Evelyn Benedict Ayens.**—Evelyn Benedict Ayens, who may be remembered as a most entertaining elocutionist, has accepted the management of the ladies' department of elocution and physical culture in the Syracuse University, at Syracuse, N. Y.

**Pupil of Lambert.**—Miss Emma Pilat, a violinist, pupil of Mr. Henry Lambert at the New York College of Music, left New York on the 5th inst. for London, where she expects to appear at some concerts. Another of Mr. Henry Lambert's pupils, Master Arthur Hartmann, met with much success last week at the Sousa concerts at Manhattan Beach.

**Ysaie's Engagements.**—Ysaie, the violinist, has already been engaged for the Philharmonic Society, the Symphony Society, of this city, and the Boston Symphony; he will also be heard in Boston, Philadelphia, Washington and Baltimore with the Boston Symphony Orchestra, the Seidl Orchestra and the Damrosch Orchestra, and in Chicago and Cleveland with the Theodore Thomas Orchestra.



PARIS.  
Follow instinct to the bitter end, only stopping where it hurts another—the only sin.

#### THE SELFISHNESS OF PARENTS.

I AM sure there does not exist in the world a more ardent advocate of filial duty than the writer. There is no more sincere worshipper of nice, well behaved parents, or one more filled with sympathy for the deceptions and griefs caused by disappointing children.

The scores of artistic wrecks, the results of parental selfishness that in three years' musical research have discovered themselves must be the excuse for this somewhat heretical treatise.

For no other sin perhaps, except that of interference with love affairs, will parents have so much to answer for in a world of "reckoning" as the results brought about by interference with, or neglect of talented children.

That much of this is well meant we all very well know; that much of it is short sightedness we likewise believe; that much of it is arrant selfishness hosts of witnesses are prepared to prove.

A sort of vague, blank superstition seems to have existed in the minds of parents as to art-careers for their children. If they went to work wisely and thoughtfully to kill these gifts at the commencement, as smallpox or witchcraft, so much harm would not come. But the trouble is that, after encouraging or ignoring the endowments during infancy, they forthwith proceed to damn their legitimate employment after the impulse has become more than an impulse.

Were the objection based on solid principle that was unwaveringly adhered to as devotion to honor or virtue one could at least respect a conviction or pity a mistaken person. Were it accompanied by a consistent parental training—the prevention of lying, deceit, selfishness, self-indulgence, &c.—it might be understood.

But the droll, or rather irritating part of it is that those who make the most row about a son becoming a musician, a daughter going on the stage and are the most cruel in their withdrawal of support during the hard time are the first to wheel right round and assist in proclaiming the success of "my son" or "my daughter" when success has come.

In the same way parents who are the most negligent and short-sighted in the bringing up of their children fly into the most stubborn condition of foot-planting the instant it is discovered that the child has a "hankering."

This condition seems to be more unyielding and influential in case of musical gift than any other, especially in the case of a daughter who has a desire to go upon the stage.

No one can have a greater horror of public life for a woman than I, or could feel it a greater misfortune for a girl to miss a domestic life in following a career.

At the same time when it is clearly proved that she has real artistic instinct, that it has been born into her as the color of her eyes or the shape of her hands, the damage is then done and cannot be undone, the only thing to do then is to steer it to its fullest fruition.

To know that it is real is the main thing; to discriminate between smartness and genius, between restlessness and ambition, between vanity and art drawing.

When a desire is enduring; when it stands the tests of distraction and growth, and work, when, above all, it is accompanied by mechanical gifts consistent with the desire (as the sense of color and form with the painter of harmony and rhythm with the musician), then the reality is incontestable, the call is God-sent. It should be the cause for praise and thanksgiving, and by right all the best efforts of parents, friends and country should be employed in making the best sort of success of that life.

How often we see poor and feeble parents straining every effort to keep the chump of a boy at college, who would much better fill his destiny planting turnips, or a girl at the piano who would better be darning stockings. This is no question of carrying out destiny, however. The parents are only thinking of a "gentleman" of him, or a "lady" of her.

This is always a pathetic sight, but not half so much so as that of the rich boy or girl who is a stranger to the parents because different in temperament.

Much of the opposition to career is the result of straight-up-and-down selfishness on the part of the parents.

Where the superstition as to "going to the dogs" does not exist, family pride does, and real happiness has many times to be sacrificed to it. "Johnny recite," "Mattie sing for the ladies," was all right in childhood. "My John, my Martha go on the stage to entertain people! H-o-r-r-o-r-s!"

Then, father wants his boy in the store, in the office, on the farm; he wants his services to help him to get rich. The idea of music and "no count" are synonymous in his business mind—"anything but a musician!" Yet the same man will brag that his other son is a born horseman—"could not keep him from them if he killed him. Perfectly natural, you know—born in him—always loved horses myself!"

The other son who was born to music, which the father doesn't love himself, must be snubbed and sat upon and prevented from following it, even if he has to be "killed."

The mother wants the girl with her, and interested in her and her affairs; she wants her company, her help; she wants her to stay round and marry rich. At all events—the stage—anything but the stage! It does not occur to her that in "marrying rich" the girl may drop to greater depths than her worst conception of stage possibilities, and lose her happiness in the bargain.

Moreover—(and it was observation of a case in point right here in Paris that suggested this letter)—girls, by being deprived of parental support and sympathy during their self-imposed study-life, are many times driven to extremes from which their souls at first revolt.

Imagine for example the daughter of very rich parents, born with all the rare musical endowments a glorious voice, dramatic instinct and—beauty. A rich lover at 16, and every one happy—except the girl, who (unfortunately) does not love the lover and has a passion for dramatic art!

It is not a question of what sort of a blow it must have been to those parents to have all their cherished plans subverted. It is no more a blow than had she been born blind or a cripple. The thing, now that the inevitable has been proved, is to go to, and make the most valuable disposition of her life.

What do they do? Abandon her to art and the world!

What does she do? Packs up her pin-money and goes to Paris!

The loving mother dies of disappointment—her own disappointment. The father in anger decides never to speak to her again as long as she lived. He keeps his promise and his money bravely for three years, while she is fighting the battle with success. Now that she has won it and does not need his aid, and would not if she did, he is one of the loudest boasters of his proud possession.

And what of the three years?

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She never dreamed of using anything but her pin-money and other earned by giving lessons, &c., and so paying her expensive vocal training.

But—once in the toils of art, you must remember it is not like wishing for a new hat or a saddle horse. It means to the artist (I am speaking only of the endowed) a draw on the soul, a clinch on the will, a drain on the nerve and an impulse pushing from behind that is little short of cyclonic.

For the desire to follow instinct when the instinct is strong is no "notion." It is a madness. And when the object is worthy it is a divine madness.

The man with the passion for play knows the feeling. He will steal and sell his mother's wedding ring to make the "one more stake." Our best minds in commerce feel it every day on Board of Trade and Stock Exchange, when to save what has been already spent, margins must be put up. They forge, lie, steal, borrow to bridge the crisis.

The girl alone and poor in a large city, caught in the maelstrom of career-making, with more or less art-love back of it, finds out what this is.

Pin-money vanishes, lessons must go on, earning—fiddlesticks! Pupils—bah! Scruples—go to sleep!

She is beautiful, gifted, new, charming, determined—Tiens! Pin-money becomes plenty—and who's to blame? It was narrow selfishness of that mother to die because her heiress went to Paris to study for the stage. It was cowardly selfishness of that rich father, who ought to have been his daughter's best protector and guide, to throw her into the net of Paris life to sink or swim as she found best, subject to comment and gossip, whether or not she might merit it.

This is an extreme case, but there are many consequences equally pathetic if not so tragic, the result of parental opposition or indifference to the process of gift working in the minds of children.

The saddest of these is the years of time wasted by boys in following their fathers' or mothers' wills in the matter, and later of making their own money before entering upon the loved and longed for study. They are all their lives after hampered by stiffened joints, injured voices and wearied mentalities. This waste is nowhere worse than in musical lines, where the spiritual is so dependent upon the mechanical for expression.

Much of this destructive interference is the result of a mechanical negation to which the gentle artistic spirit yields obedience as filial and implicit as though it were based on laws of right and wrong. The result is the same—a dead waste of time and eternal regret.

You have seen a little crying child being lugged along the sidewalk by its mother, who, busy in gossip with her neighbor on the other side, pays no attention whatever to the plaint of the poor, little, brown man, whose grief is as real as it ever will be. When finally she does turn to him, annoyed by his fretting, it is to administer a shake and a scolding, and the poor little chap checks his sobs only to wonder why on earth it should be so hard to get a drink of water, a bit of cake, or to have the annoying pin taken out of his broad belt. My heart aches for the dear, even in imagination.

And how it aches for the child-like and gentle, grieving artist-nature that is buffeted, neglected and misunderstood till later the "cake" and the "water" it gets for itself is never the same as "it might have been!"

Some say: "Oh, well, let him buffet and struggle. It's good for his character." I am sick to death of that old stereotyped excuse of selfishness for letting people suffer.

A boy wants to go over a high wall. To put him bodily over is one way. To show him where to put his toes so that he can climb over is another. There is no development whatever in letting him stand at the bottom of a high smooth barricade, that he can by no human possibility traverse.

If there is no rich loam to plant your rose in, then you must put it in the stinky bit of sand and try to praise its poor sickly blossoms at the end. With plenty of rich soil at hand, 'pon my word, I see no earthly advantage in planting in the sand merely for the purpose of sap-development.

In many cases there is neither sap nor flower.

Give more to the life-blood of our artists, and they will give more to the blood of their works. Parents should set the example and should compel the country to aid them in their privileged work.

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The first musical writer to have the thoughtfulness to prepare a set of biographical sketches of the young school of French writers is M. Henry Eymieu.

M. Eymieu is a well-known musical critic and successful teacher of harmony, which is his passion, as well as a graceful composer. In a charming little volume recently published may be found the names of Widor, Guilmant, Dubois, Gigout, Vincent d'Indy, Vidal, Thomé, Saint-Saëns, Philipp, Thomas, Pierné, Tiersot, Massenet, Lefebvre, Godard, Bourgault-Ducoudray, Chabrier, Tranck, Gounod, Chaminade, Holmes, Roger-Miclos, Boissjolin, Bernard Diemer, Colonne, Lamoreux, and many other present day lights. In addition are modern masters of the other nations, and many of the classics. At Christmastide a second volume of the same kind is expected, indicating the quality of points of light that exist in the musical

nebula of France. The writer is also occupied with the preparation of an important work upon the musical societies of France.

M. Eymieu commenced life with an idea of law, but early consecrated himself to the study of music which he unceasingly follows. Widor has been his most important teacher.

Among his compositions are a suite of curious airs de ballet in ancient style in minuet form and modern harmony, passacaille, chaconne, paranne and air-à-danser. Then there are three pièces caractéristiques, lied, barcarolle and scherzo, and a charming collection novelette, marivaudage and cortège nuptial, and of vocal compositions "La Ballade à la Lune," after a poem of Alfred de Musset; "La Comtesse de Die, Clair de Lune," on a poem of Catulle Mendès; "Rêves," on words by Victor Hugo, and much sacred music, for the writer and composer is also an excellent organist. More of his work hereafter.

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Is it true that Bertha Marx is to marry M. Otto Goldschmidt?

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Besides the four dramatic professors added to the Conservatoire are, in music, M. Melchissédéc, who graduated from the school in '65 and who rapidly passed from opéra comique to opéra, as possessor of a rare voice with sound dramatic principles; M. Leon Duprez, also a singer, son of the celebrated artist of the same name; M. Ernest Masson, pupil and friend of Fauré, whose method he teaches, and M. Lafarge, who takes charge of the alto class recently founded. He is first alto of the Opéra also of the Society of Concerts.

There is naturally some opposition to the recent amendments intended to further elevate the standard of the Conservatoire, especially that which excludes students who fail a certain number of times in examination. The case is this week cited of a pupil who after his third failure became a shining light and was elected to a prominent position.

Every two years the Opéra gives opportunity of representation to a Prix de Rome, which has not yet had public place. This coming year M. Chas. Lenepveu, professor of composition at the Conservatoire, author of "Florentin," "Valleda" and "Jeanne d'Arc," has been appointed to write the work of two or three acts for this purpose.

M. Beyle, one of the pleasing Opéra baritones, has been engaged at the Monnaie Théâtre, Brussels.

Several graduates of this season not taken by the Opéra and Opéra Comique have been engaged in the provinces. For example, at the Grand Théâtre, Lyons, Mme. Simon, second prix de chant, and Adeline, tenor; at Grand Théâtre, Bordeaux, Mlle. Guénia, second prix de l'opéra; Grand Théâtre of Geneva, Mme. Greil, second prix de chant and Duc second accessit d'opéra, and at Théâtre Municipal, at Reims, M. Lussiez, second accessit d'opéra.

Have you ever heard the name of Terry? Well, you will before many moons. Keep your ears open for a grand surprise. No, it's not a singer, nor yet a player, but what a lover of music!

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#### L'OPÉRA COMIQUE.

The new building goes forward with slow but sure steps. It is promised that 150 people will be engaged upon it the coming month. The management means to keep going till the 1,000,000 frs. appropriated by the Chamber are exhausted, when it is estimated that another million must be employed before the opening of the doors. Meantime discussions as to manner of entrance and visibility of orchestra are taking place. Widor, among other authorities, has been consulted as to whether the musicians were to see or not to see. The opening is hoped for the end of October.

Widor passed his short vacation at Arbresle, near Lyons, with relatives. Young Viéne, the blind laureate of this season's class, replaced him at St. Sulpice. He made an excellent début with the Bach si mineur fugue. The faithful Cavaillé-Coll mounted the long narrow stairway to oversee the manipulation of his favorite instrument at the hands of the novice, and expressed himself well pleased.

What a student, and what a careful, timid student that Master Widor is!

You remember he helped to inaugurate the grand organ of Notre Dame the other day.

Well, that organ is very similar to his own; he had watched its building with the interest of a parent for a child, knew every stop and pipe, and every gradation of difference from his own; the music he was to play was his own, of course at his fingers' ends, and he is a master by talent training and experience. Yet—

Do you believe that man took the pains to go, not once, but several times, to Notre Dame to "practice his piece," to arrange, to decide, to plan, to think, to study combinations, to know things definitely, so that there should be no danger of doing injustice to either organ, composition or public. The result was an inspired performance. When he went to inaugurate an organ at Sheffield, England, the English musicians who happened to be about dur-

ing one of his practice séances said: "Why that's nothing but a boy—an amateur experimenting!"

At the concert, however, they were awed by the fruition of all conscientious care—mastership.

He does not care for vacations, work being to him the greatest pleasure. He is restless and worried when unoccupied, and loves Paris and his artistic workshop. His rest this year does not quite cover a month.

#### ARTISTIC RECOGNITION.

Of the 3,203,140 frs. taken in by the Opéra during the past season, 263,450 frs. were paid as droit d'auteur to composers of the works rendered. At the Opéra Comique 192,330 frs. were paid out of 1,582,717 frs. The Bouffes Parisiens paid 54,354 frs. out of 452,944 frs.

M. Breitner, an eminent Parisian pianist, has been winning laurels at Vichy, where Gabriel-Marie is giving an unusually successful series of concerts this season. "La Grand Fantaisie," Schubert-Liszt, and "Septuor de la Trompette" of Saint-Saëns were among his pieces at the last concert; he also showed as composer in "Jean Marie," of Theusiet, for which he wrote a most effective prelude and musique de scène. Mme. Breitner is an excellent violinist.

Among the new compositions at l'Ambigu the coming season will be "Deux Drapeaux," a mimodrame, with music by M. Raoul Pugno, and "Deux Parties," by Léon Heumque.

Paris music circles are mourning the death of M. Ernest Lacombe, the music publisher, who for many years has filled a valuable place in the musical progress of Paris.

It's none of my business, but they are going to have a splendid new conservatoire in Moscow.

At Brest the other day an enterprising (or unfortunate) manager attempted to give a performance of "Miss Hel-yett" with the accompaniment of a single piano. The people made such a row that the man was obliged to come out and make his apologies, stating frankly his financial inability to do better and offering to refund door money. An appeal to sympathy is all that is needed with French nature; only a few got up and left, and they did not take their money with them. The French are the kindest hearted people in the world—and the worst enemies.

The well known—to Americans—mandolinist, M. Samuel Adelstein, has been making a most successful concert tournée. His last and best success was at Hawaii, Honolulu, where the people fairly went wild over his playing.

Mr. Wm. C. Carl, of New York, has been entertained for the past two weeks by M. Guilmant at the latter's charming summer home at Meudon, near Paris. His farewell dinner was given by M. Léon Richault, the music publisher, who is a warm friend of American institutions and organists. Mr. Carl has spent a profitable and delightful season and is really grieved to leave Paris, where he has many warm friends.

M. Dubois passed August at his home, Rosnay, France, and M. Thomas at Gratz; Mme. Roger-Miclos at Paris.

"Othello" will be the opening piece at the Opéra in October. M. Paul Vidal is directing the studies in place of M. Marty, who is having his vacation.

It is intended now to open the Opéra Comique with "Falstaff," Fugère in the title rôle. In "The Vivandière," which is to follow, by Carré and Godard, Delna, for whom both words and music were written, will create the rôle. Vidal, Missa, Dubois and Serpette will be among the young French composers represented at the Opéra Comique later.

#### MUSICAL ENCOURAGEMENT.

Every two years the city of Paris opens a contest between all French musicians for "a composition of noble style and grand proportions with soli, choruses, orchestra or form symphonic or dramatic."

The Concours 1894-96 is now open. All manuscripts will be in the Bureau des Beaux Arts in March, 1896. If the work is symphonic the writer will receive 10,000 frs. If it is dramatic the city supervises the mounting and interpretation of the work, and guards receipts to the amount of 30,000 frs., which is handed to the winner as full value received for his merit, which is at the same time recognized in the most acceptable manner possible.

Is not France good to Art? FANNIE EDGAR THOMAS.

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### The Paris Institute.

MRS. RATCLIFFE CAPERTON, who has just returned from Europe, sends us an interesting account of a noble work for the promotion of music and art, which has been started and established by an American woman in Paris. She says:

"During my travel abroad it was my good fortune to have an opportunity to become acquainted with the workings of one of the most practical and necessary institutions of our time. I refer to the Paris Institute for American girls studying in that city.

"The object of this institute is to enable American girls of limited means to enjoy the comforts and protection of home at a very moderate price during the period of their student life in Paris. Their more fortunate sisters are admitted as non-residents, enjoying the advantages of the lessons in French, Italian diction and solfège which are given gratuitously, while board is found for them in respectable French families.

"More failures occur in the pursuit of an artistic career through want of proper food than through lack of talent.

"The body must be well cared for, the mind free from anxiety if success in vocal music especially is to be attained, for the nervous strain of constant study is in itself sufficient to break the strongest constitution.

"There is not one musician who has studied in Europe who has realized the absolute wretchedness of the student life in a foreign city. The danger of being misunderstood and misjudged, the ever constant voice of the tempter urging 'success at any cost'; the lack of the restraining and refining influences of a home life, all tend to the ruin which is too often the result of this exile from the established customs of our own land.

"Even under the most favorable circumstances that wealth can give, a young girl turned adrift in Paris to select her own course of study, to live her own life, is a deplorable object.

"Not knowing for what she is striving or what constitutes a good teacher, she is biased by the opinion of the last person with whom she has spoken.

"I have known students who changed their teachers every few months in order, as they ignorantly expressed it, 'to gain what there was good from the teaching of each one.'

"Now if the guardians, parents or friends who advance the means for such young women would exercise a little judgment in the matter of selecting teachers for them, and would compel them to remain for one year at least under the instruction of one master, the result would be, if not more artists, certainly fewer failures!

"To enable the natural protectors of American girls to exercise the proper care over them during the years of their student life, it is necessary that a means be found to shield them from influences which they do not fear because they do not understand, and it is just herein that the friendly counsel of our own countrywoman is availing.

"Miss M. Smedley, the president and originator of the 'Paris Institute,' is a New York woman, whose strength of character and executive ability insure success to all her undertakings, while her gentle sympathy, which is ever so helpful to the student of music, guarantees the comforts of home life to those who are so fortunate as to gain admission to the Institute.

"That most liberal patroness, Mrs. Walden Pell, whose generosity to all students of music and art in Paris is so well known, has been the valued friend and adviser of Miss Smedley. Mrs. Pell is a Southerner and has carried with her to Paris that generous, sympathetic nature which is a characteristic of her people. All the most celebrated artists seek her recognition, and the humblest student who is earnestly working for art is as welcome in her salon as are the artists whose success she has helped to establish.

"With two such women at the head of the Institute we need not fear nor hesitate to allow our girls to pursue their studies within its walls.

"The struggles and dangers of the student life in Paris have been so ably described by Miss Fannie Edgar Thomas in THE MUSICAL COURIER of February 28 that it is unnecessary to comment further upon the subject, except to bring again to the consideration of Americans the disadvantages to which our girls are exposed when left unprotected in a foreign city.

"It is the duty of every American woman who is interested in art, or who in the future may be called upon to part with her own daughter to a chosen career, to acquaint herself with the surroundings of the student life abroad, and to encourage and promote the means by which its difficulties may be overcome.

"The remedy comes through the interest and timely aid of our own countrywomen, Mrs. Walden Pell and Miss Smedley, as well as through the donations of well-known and honored women throughout Europe.

"The object of the Paris Institute is not to induce girls to come abroad to study, but to protect those who do come, and to give them a chance of success which they cannot have living in cheap 'pensions' and denying themselves the necessities—mental, moral and physical—of life.

"The moral protection is far more important, and the chances of being recognized artistically are invaluable to

those students who must depend upon their talents and not upon the power of wealth for their success.

"Acknowledging, as all must who have considered the subject, that the remedy for the conditions of student life abroad must be immediate, there can be but one sentiment with regard to the Paris Institute, viz., that it will prove the artistic salvation of our girls who deem it necessary to success to study abroad."

RATCLIFFE CAPERTON,  
"Representative of Lamperti."

### Weimar Days.

THE Weimar of to-day is, I suppose, very much the same sort of town which it was in 1876, and at that time it had not changed perceptibly from the period of Schiller, Goethe, Herder, Wieland and Hummel. The yellow postchaise is still seen rumbling through the streets, in which a handsome crop of grass is annually raised by the municipal authorities, and the whole town strikes you as somewhat oblivious of the present age while reveling constantly in the past.

I had spent the winters of 1874 and '75 in Berlin trying to extract piano instruction from Theodore Kullak, and thought it expedient to wind up my European experiences by letting Liszt know that I was around. Pratt had preceded me to Weimar, where Max Pinner and a whole colony of devotees were already anxiously awaiting Liszt's arrival from Pesth, where he had visited on his return from Rome.

One evening we all wandered to the depot, and in due time Liszt arrived; as I had been disappointed even with the first view of Niagara, I was similarly affected when I first saw Liszt, whom I had pictured to myself as a very tall man; however I did not lay that up against him, and after presenting a letter from Heinrich Dorn the next day became a regular visitor at the famous afternoon meetings, where everyone was liable to be called upon to play something. Liszt's instruction was confined to general remarks, and usually furnished in very epigrammatic form ideas, which, if carried out, changed the interpretation of entire compositions. He was fully conversant with everything that had been written, and could do everything just a trifle better than anyone else had ever done it. There was a grand and quiet dignity about him which was ever present, accompanied by a singular grace of manner, which captivated men and women alike; he could unbend when dining with his students at the "Hotel Zum Elephanten," yet no one ever thought of attempting familiarity.

Occasionally he would seat himself at the piano and play. At such times his attitude was most impressive, his eyes appeared to pierce illimitable space, and he seemed totally unconscious of his surroundings. Of course one's judgment was seriously handicapped, for while he played reminiscences would well up that linked him to the great past. You saw before you the man who had in his way been the superior of Mendelssohn, Chopin, Schumann and all the other great contemporaries, and his actual playing seemed a dream from which you awoke when he stopped. In the case of many modern pianists it is a nightmare.

Liszt shared with General Sherman and Bismarck a naive fondness for kissing pretty girls, and there seemed no lack of suitable material. He exhibited rare judgment in knowing just where to draw the line, and if "twas but a faded flower" who presented herself she had to content herself with the privilege of kissing his hand, a boon which was also extended to the men, who in most cases eagerly availed themselves of it. I did not join in these osculatory orgies, and simply shook his hand. On Sundays at 12 o'clock an informal musical soirée usually took place at his rooms. On these occasions Miss Breidenstein from Erfurt would sing German lieder, accompanied by Lassen. Liszt would play chamber music with Koempel and Gruetzmacher, and a few favored pupils were asked to play. These soirées were usually attended by the Grand Duke of Saxe Weimar and his retinue.

Among the interesting Liszt devotees were the Misses Stahr, whose hospitable mansion was often invaded by the

Liszt colony, and where the master himself often spent musical afternoons. In the course of the summer most musical celebrities dropped in at Weimar, if only for a day's visit, and usually produced something. In that way we heard the Thern brothers, called the musical Siamese Twins on account of their incomparable duet playing, Louis Brassin and many others. The Misses Stahr have a complete gallery of pictures of Liszt's pupils dating back for many years—a veritable gallery of horrors, as hair-cutting was never a popular practice with them. The Weimar barbers at one time petitioned the city council to pass an ordinance limiting the length of hair, which could legally be worn, but Liszt's influence at court was so potent as to defeat their scheme. The inhabitants did, however, succeed in getting a fair culprit fined, who insisted on practicing the piano after 10 o'clock in the evening with open windows. The local piano dealers disliked renting pianos to Liszt's pupils, and did so only under protest and at exorbitant rates, as it was assumed that the average Liszt pupil could effectually ruin an instrument in about a month's time.

Liszt himself was very conservative in his playing; he neither pounded, nor did he cultivate an inaudible pianissimo. His tempi were deliberate, notably so in his polonaise in E, which we so rarely hear in concerts.

Other interesting people at Weimar were Professor Mueller-Hartung, the director of the music school, and A. W. Gottschlag, the organist. Both men knew just enough to fill their respective places—to have known more would have proved fatal to their tenure of office. There was a certain romanticism about the whole Weimar colony, which even the most realistic American could not wholly free himself of. Those fortunate ones who enjoyed the experience will never forget it. One received at Weimar a tremendous impetus for hard work, and this took the place of actual instruction with many students.

The latter day school of great pianists, represented by d'Albert, Stavenhagen, Sauer, Pachmann, Paderewski and Rosenthal, was then as yet not thought of; the Leschetizky fad was yet to come. Tausig had but just died, and Joseffy far excelled all younger competitors in the pianistic field. It is to the latter master that we still look for the highest perfection in piano playing.

After a three months' sojourn at Weimar I left, fully repaid for my outlay of time and money and comforted by the reflection that I was the only one out of the whole crowd who had escaped being Liszt's favorite pupil.—Emil Liebling, in "Brainards' Musical World."

Joseph Pizzarello.—Joseph Pizzarello, the pianist, arrived from Paris last Sunday week.

American Admirers of Strauss.—The silver wreath which is to be presented to the "Waltz King" Johann Strauss on the occasion of the fiftieth anniversary of his accession to conductorship is fast reaching completion. It will be the handsomest tribute ever presented to a foreign composer, and Rudolph Aronson, through whose energetic work nearly all the money required has been raised, reports the following new contributors: Hiram W. Hunt, Louis Lombard, Henry Seligman, Albert Ross Parsons, Jules Levy, Luciano Conterno, Albert Crane, Rafael Joseffy, Mme. A. Murio Celli, J. W. Herbert, S. Froeblich, Jefferson de Angelis, J. C. Cuff, Theodore C. Gross, C. A. Granger (Orpheus Club, Cincinnati), Richard F. Carroll, J. H. Ryley, A. Tomaso, Adolph Bauer, Laura Sedgwick Collins, T. B. Harms & Co., A. Herrmann, Wm. Pruette, John E. Brand, Maurice Untermyer, Carl Zerrahn (Boston) and William Steinway.

If some of the terpsichorean devotees who have danced to the strains of Johann Strauss' "Beautiful Blue Danube Waltz" would subscribe to this worthy tribute it could easily be made a wreath of diamonds in place of a wreath of silver.

Additional contributions (no matter how small) will be thankfully received and promptly acknowledged by Rudolph Aronson, 1402 Broadway, New York.



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## Famous Songs.

TO people who do not write songs the origin of a song is always a matter of profound interest, just as people who do not write music can rarely understand how a musical composition is invented. It is a saying, old, but not the less true, that the poet is born and not made, and not a few poets have themselves been sorely puzzled in an attempt to explain how their poetry was written. To the man whose soul is full of song no effort is necessary; he sings as naturally as do the birds, and for the same reason, that his heart is full of gladness. The how or the why never occur to him; for he never troubles himself about them; his singing is as spontaneous as his speaking. Verse is his natural method of expression. He is not hampered by rhyme or metre. To the inferior poet the metre is as a fence, the rhyme is as a pair of handcuffs; but to the man born with a soul full of poesy the metre is a help instead of a hindrance in the expression of his thoughts; the rhymes are as bracelets.

It is interesting, however, to notice in what trivial circumstances many popular songs have had their origin, for the poet, however full his soul may be of the spirit of poetry, needs a "provocation"; that is to say, he finds his inspiration in circumstances which to other people would be of very trifling moment. It is a peculiarity of the poetic mind that it is able to see the poetic side of everything. Where the ordinary mortal beholds only a commonplace and every day incident, the poet sees an inspiration, which he at once proceeds to utilize. Just as the artist can behold things which to the ordinary mind are absolutely invisible, just as the mathematician in detects order and regularity where to another only disorder is visible, so the poetic mind, dwelling on the romantic side of the commonest incident, can see beauty even in deformity. No object could be imagined more destitute of attractiveness than an old oaken bucket hanging in an old well, and yet to this homely feature of country life the world owes one of its most dearly cherished songs.

The "Old Oaken Bucket" was written about 1817 by Samuel Woodworth. He was a queer genius. With excellent opportunities for self-advancement, he failed to improve any of them, and to the end of his days, in spite of his various attempts to found newspapers and magazines, he remained a "tramp printer." Never content to stay in one locality more than a few months at a time, he wandered from place to place, living in a desultory fashion, but always contented and generally happy. One hot day in the summer of 1817 he left the office in New York for the purpose of taking some refreshment, and went across the street into a saloon frequented by his fellow workmen and ordered brandy. It was set out on the bar, and he poured a liberal bumper, sipped it, and called to an acquaintance, "There is no better drink than this in the world." "Yes, there is," rejoined the other. "What is it?" asked Woodworth. "A draught from the old oaken bucket that hung in the well at home," was the reply. Woodworth made no answer, but swallowed his brandy, and setting down the glass went back to the printing office, and sat down at a desk reserved for the use of printers. For an hour or two he was closely employed, and then calling to him the man who had made the remark, he read to him the now famous lines:

How dear to this heart are the scenes of my childhood,  
When fond recollection presents them to view,  
The orchard, the meadow, the deep tangled wildwood,  
And every loved spot which my infancy knew.

A similar trivial incident inspired the equal famous song, "Old Folks at Home." Stephen Foster, the author, was once passing through Kentucky, and while the stage coach was stopped at a wayside inn to permit the horses to be changed, Foster stood near, watching the operation with some degree of interest. The darkies were slow and lazy, and made no great degree of haste in performing their duty, chattering meanwhile in the manner and dialect peculiar to themselves. Finally one, deploring his hard lot, said: "I wish I was back with the old folks at home." "Where was

that?" asked another, and the first rejoined, "Way down upon the Swanee River." The novelty of the expressions caught the quick ear of the poet. He recognized in them and the theme they suggested an appropriate subject for a song, and that evening when he reached his destination wrote both words and music. A chord was touched in the human heart; the song was instantaneously successful. Over 400,000 copies were sold in the next few years, and even now no song of reminiscence is dearer to the public than the familiar strains of "Way Down Upon the Swanee River." Every wanderer who remembers with anything like affection those he has left behind finds in this plaintive melody a wealth of suggestion equaled only by that other song of home written by a man who never knew what it was to have a home.

A somewhat more unusual incident originated the famous song, "Minute Gun at Sea." R. S. Sharpe, the noted song writer of England, was once during an exceedingly tempestuous winter visiting some friends at Brighton. A severe storm came on one evening during his stay, and while the entire party were solacing themselves in the tap-room of the Old Ship, an inn on the beach at this celebrated watering place, the dull boom of a cannon was heard. All rushed to the windows, and by the flashes of lightning they could see a large ship stranded in the offing. Busy preparations were at once made to rescue the unfortunate sailors, and while boats were being launched the regular boom of the cannon came across the waters telling of their deadly peril. Sharpe saw in the incident an excellent subject, and being for some cause unable to go with the rescuing parties he sat down in the deserted tap room and wrote the song.

"Sally in Our Alley," a song which has been revived with marked success, was the work of the equally brilliant and unfortunate Henry Carey. As author, poet and dramatist he was successful, but of his extensive and talented works the only portion which has endured is this one song. It was written as the outcome of a day's merrymaking. While wandering one day in the outskirts of London his attention was attracted by a young workman and his sweetheart. The young fellow was evidently determined to make the best of his holiday. He took the girl to the various sights in the vicinity, treated her to a boat ride, then to a few minutes of the merry-go-round, after which he escorted her to a cheap lunch house and gave her a treat of bacon and onions, cakes and ale. During the whole course of their outing they were followed by Carey, who was pleased with the simplicity of the courtship. Returning home, when the activity of the young people proved too much for his endurance, he wrote the song, which he shortly afterward published himself, as no publisher could be induced to touch it. It was greeted with a storm of ridicule. All London roared with laughter at the idea of a man making a song on such a subject. It was pronounced low, coarse and vulgar, and Carey was denominated the "Alley Poet." He was thrown into despair by its reception, and swore he would write no more. He did not keep his vow, nor was there any need of his doing so, for he lived to see his song make its way into the best society, and had the satisfaction of knowing that it had been sung at a court concert.

"The Low-Back Car" was the fruit of a little romance of the author, Samuel Lover. When a young fellow of twenty-four or twenty-five years he casually met in the house of an acquaintance a very charming little girl. She was the most perfect little lady he had ever seen. Quiet, self-possessed, dignified, she was apparently mature beyond her years. His sympathy was warmly roused by her apparent melancholy, and he imbibed the idea, without foundation in fact, as it afterward proved, that she was a motherless child. Their friendly intercourse lasted but a short time, but quite long enough for the little girl's image to be stamped upon his heart. There it remained, though for many years he neither saw nor heard of his childish acquaintance. Years later chance drew him to the neighborhood where he had met her, and in passing along a country road he descried in the distance a car approaching, in which

to his delight sat his friend of former years, unchanged save by the development into womanhood. This little romance ought to have ended by his marrying the girl, for such is the logical termination of a memory cherished through years of absence. In nine cases out of ten it would end so, and the world would cry well done—that is to say if the world ever found out anything about it; but in Lover's case the only result was the dainty poem beginning:

When first I saw sweet Peggy  
'Twas on a market day,  
A low back car she drove and sat  
Upon a truss of hay.

But when that hay was blooming grass,  
And decked with flowers of spring,  
No flower was there which could compare  
With the lovely girl I sing.

As she sat in her low back car  
The man at the turnpike bar  
Never asked for the toll,  
But just rubbed his old poll,  
And looked after the low back car.

Character songs, like the "Fine Old English Gentleman," are almost invariably inspired by some incident, or the sight of some face, or the contemplation of some particular person, who in such cases poses as a model. Not consciously as a rule, for although some songs of this class are complimentary, the majority are either serio-comic or satirical. The "Bold Soger Boy," one of Lover's best character songs, was the result of seeing a young friend, Dennis Blannigan by name, for the first time rigged out in his uniform. Dennis had enlisted, and after being received had donned his uniform, and spent the last day of his liberty in strutting up and down the streets of Dublin, the admired of all beholders. Lover saw him, and, amused at his innocent self-conceit, went home and wrote the song. Full of fun as it is, its innocent sarcasm was far from being appreciated by the subject of Lover's wit, and Dennis, after hearing the song for the first time, registered a vow, to use his own language, "to bate the head off of Lover for making sport of me." He never carried out his intention however, for friends succeeded in dissuading him from his warlike intentions before he could carry them into execution; but he never quite forgave the author, for during the remainder of his army life, which lasted twenty years, Dennis was always known as the "Bold Soger Boy."

Of reminiscent military songs the annals of music are full. "The Girl I Left Behind Me," according to tradition, became the parting tune of the British army and navy about the middle of the last century. In one of the regiments then quartered in the south of England there was an Irish bandmaster, who had the not uncommon peculiarity of being able to fall in love in ten minutes with any attractive girl he might chance to meet. It never hurt him much, however, for he fell out again as readily as he fell in, and so acquired a new sweetheart in every town the regiment passed through. Whenever the troops were leaving the place where he had a sweetheart he ordered the band to play "The Girl I Left Behind Me," which, even then, was an old Irish melody. The story of his accommodating heart soon spread through the army, and other bandmasters, at the request of officers and soldiers, began to use the melody as a parting tune, and by the end of the century it was accounted disrespectful to the ladies for a regiment to march away without playing "The Girl I Left Behind Me."—St. Louis "Democrat."

**Gossip from Europe.**—The "Congrès des Droits d'Auteur" is now sitting at Antwerp, the musical section being presided over by M. Georges Pfeiffer.—Johann Strauss is at Ischl finishing his new opera, "The Apple Fête," which will be produced at the "Theatre an der Wien" during his jubilee festival.—Mr. Granville Bantock is contemplating a voyage to America and Australia, as musical director of Mr. George Edwards' troupe.—It is reported that during their tour of America next winter, MM. Jean and Edouard de Reszke will receive fees amounting together to \$1,700 per night.—Dr. Mackenzie's "Britannia" overture is this winter to be performed under Dr. Richter by the Philharmonic Society, Vienna.

## INNES' FAMOUS BAND.

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### Female Composers of Music.

It is only within a decade or so feminine names have begun to appear on the title page of sheet music, and occasionally among those of other composers on the program of a concert. But woman has never been credited with the sense of humor to a very marked degree, and it is only within a half dozen years or so that she achieved the ability or audacity (which?) to aspire to anything so ambitious as a comic ballad, much less a comic opera. And yet within that time, or a decade at the most, she has done some meritorious things all along the line, from the simple and unostentatious popular song or ditty to the stately oratorio, the profound hymnal and the not less arduous and genius-testing comic opera.

The one who, without doubt, stands at the head of American women composers is Mrs. H. H. A. Beach, of Boston, who achieved world-wide fame by the composition of the "Festival Jubilate" for the dedication of the Woman's Building at the Columbian Exposition. Mrs. Beach appears to have been born with the divine afflatus, for she is said to have played the piano and improvised simple melodies while little more than an infant. At the age of seven she began to appear in public, giving piano recitals and playing Beethoven's sonatas, Chopin's waltzes, and compositions by Händel, Mozart and Schubert. After a few years' retirement, during which she devoted herself assiduously to study, she again appeared before the public interpreting the works of Moscheles, Chopin and others. But it was not until after her marriage, at the age of eighteen, when she ceased to appear before the public as a pianist, that she turned her attention seriously to composition.

Her tastes from a child had led in the direction of technical preparation necessary for composition, and as soon as opportunity offered she set about mastering that branch of her art. Without supervision she began the study of counterpoint, fugue and orchestration, translating Berlioz and Garaert to that end. She is still scarcely twenty-seven, and yet she has already published more than a score of songs, several duets, quartets, part songs and piano pieces, besides her most ambitious work—a mass in E flat for solo voices, chorus, orchestra and organ, which was performed by the Händel and Hadyln Society of Boston. This work, which was well received by the critics of Boston and applauded by the best musical people of the city, was written when she was but twenty. The "Festival Jubilate," which has done so much to extend the composer's fame, was written for an orchestra of eighty-four players, with a piano score arranged from the full score. This task can only be appreciated by a musician.

Mrs. Beach was born at Henniker, N. H., and comes of a musical family, her mother being a somewhat locally famous singer and pianist. A strange fancy has followed this composer from childhood, and still remains with her—that each note of the chromatic scale suggests some particular color to her mind. Thus, the key of C major suggests white; A flat major, blue; A major, green; D flat major, violet; E flat major, pink, and so on. Other musicians have had a similar fancy, and certain philosophers have tried to formulate a theory from such evidence. Unfortunately for the theorists, however, in no two cases the color associations agree.

Another quite as great woman composer, although not so widely known as Mrs. Beach, is Miss Emma Roberta Steiner, at present a resident of this city, although a native of Baltimore. Miss Steiner is a thorough musician in every sense of the word. She, too, developed a genius for composition at an early age, improvising and singing before she could speak. Before she was out of her teens she was devoting herself to the study of harmony and counterpoint. She toiled diligently over the best masters, and was never satisfied to stop short of thoroughness in anything. Endowed with a vivid and poetical imagination, the results of her labors began to be manifest in a series of compositions, so wide in their range and so excellent in quality as to astonish the musical world and create a doubt in the minds of some as to whether, as in the case of Shakespeare, so much and so great a variety of good things could have emanated from the same brain. Her versatility may be vaguely shadowed by mentioning that her work embraces songs, piano solos, vocal duets, part songs and anthems, in addition to her more ambitious efforts in the field of

grand and comic opera and oratorio. Her latest and most successful song is entitled, "A Flower Divinely Fair."

Miss Steiner has few rivals among either sex as an orchestrator and conductor, having successfully conducted over 100 operas. In some of the Seidl grand concerts she composed every note of the music employed, orchestrated it and conducted the performance. She has been unfortunate in the selection of her librettists in the construction of her comic operas, and has suffered accordingly. But she is an indefatigable and conscientious worker and possesses an indomitable will, and is destined to conquer in the end.

Josephine Gro is best known to the world as a popular song writer, but that is by no means a fair estimate of the woman's genius and powers. She has succeeded in this field of musical composition, and it has proved immensely lucrative, and, like many another genius, her resources have been such as to induce her to make the most of it; but her ambition is not requited with this sort of work. She is assiduously and earnestly working for greater things, and will undoubtedly attain them. Mrs. Gro received a classical education and gained some distinction as a painter and a teacher of drawing. Trouble with her eyesight, however, compelled her about four years ago to abandon this, and she turned her attention to music. She had frequently made improvisations, but had never written anything. She believed she possessed a genius for writing light popular music, but she did not fly at the new occupation thoughtlessly and without preparation. She began by a serious study of harmony, counterpoint and composition.

Mrs. Gro's first composition, "La Hazelle Schottische," gained immediate favor, and is still popular. This was followed with "Imagination," which was sung by Pauline Hall, and afterward taken up and sung in over twenty farce-comedies. But her most popular piece has been her "Buzz, Little Bee," a negro melody. Its popularity was set off by Annie Pixley, and later sung by many popular performers. "The Grasshopper Dance" in "La Cigale" was also one of her popular conceits. The composition which has gained her the widest notice, however, is the "Press Club March," written for the Press Club Fair. It is played by all the leading bands, along with the "Washington Post March" and other sterling pieces. Her dance music is also greatly in vogue. Mrs. Gro is at present engaged upon two comic operas; also a book of songs for children, which she will call "Jolly Jingles for Juveniles." She is also one of the rare exceptions of women composers who have composed a lullaby. Her muse is a rollicking one, but it can assume a sober or pathetic gait when occasion requires it.

Mrs. Gro was born in New York, and went to Chicago while still a child, where she was brought up. She comes of a musical family, her mother having been a clever pianist and effective singer.

Mary Knight Wood is also a song writer, but she does not court popular favor by catering to the tastes of the masses. Having a lofty ideal and a mind attuned to the classical, she prefers to attain the one and seek perfection in the other rather than contaminate her pinions in the baser atmosphere of popularity. She prefers to labor in the fond hope of bringing forth one little gem that shall glow amid the meagre and exclusive cluster which has received the royal stamp of "classic" to pouring forth a stream of questionable brilliants, with all its golden reward. She is therefore in no sense a popular song writer. But, on the other hand, she has the pleasure of knowing that her few compositions are played and sung and appreciated by the discriminating few, and that some of them have received the prophetic promise of immortality.

Mrs. Wood was born in Massachusetts, and was educated in Boston and New York. Her training has been the most thorough and severe, and her models those masters who, like herself, strove only for the highest ideal. Among her best compositions may be mentioned "Ashes of Roses," "Thou," "Little Girl, Don't Cry," "Clover," "Song of Solomon" and "When." The poem to the latter was written by Clyde Fitch, and is her latest production. Mrs. Wood belongs to the Manuscript Club, and is held in high esteem both by her associates in this club and the better class of musical people in general. She is destined to fill a high position among the composers of the age regardless of sex.

Kate Vannah, until recently a journalist and still a member of the New England Press Association, is better known as a composer, song writer and poet. While still a student at St. Joseph's Academy, Emmitsburg, Md., she sent satisfactory correspondence to prominent Eastern papers, and after her graduation contributed voluminously to leading Boston, New York and Washington publications. She was also connected for more than three years with the Lewiston (Me.) "Journal." Miss Vannah's exclusive devotion to melody, rhyme and rhythm has been of short duration, and yet she has already attained a high and substantial place among the women composers of this country. Her first piece to attract especial notice is entitled "Good-Bye, Sweet Day," the words of which were written by Celia Thaxter. Her latest waltz, "Rosalind" dedicated to Miss Ada Rehan, was enthusiastically received at its first rendition at Daly's Theatre.

Miss Vannah has published in all about twenty-five musical compositions, seventeen of which (songs) within the last three years. These are meeting with great success with the public. Her music is sung all over this country and to some extent in England. She finds it no longer necessary to look for a market for her music, as she receives orders for everything she is able to write. Unlike most song writers she writes the verse to all her songs, a decided advantage in preserving a harmony between the two. Miss Vannah's first volume of poems was issued by the Lippincotts in 1882, and another volume has just been issued by F. G. Cupples & Co., of Boston. In both branches of art her fame is secure. She is at present engaged upon an opera in collaboration with Elenora C. Bartlett.

Miss Vannah is a native of Maine, and is still a resident of the romantic old town of Gardiner, in the valley of the Kennebec.

Fanny M. Spencer is a sincere and earnest worker, and has achieved considerable fame as a composer. She is a staunch believer in her own sex, and prophesies that woman will yet write the "music of the heart." She believes that woman is no less creative than man and no less sympathetic, and the fact of her proneness to disagreement with her own sex is due to a more pronounced individuality. Miss Spencer's compositions, which are numerous and of a wide range, evince a profound depth of sympathy and devotion. They run largely to sacred and sentimental music, much of which breathes the spirit of a deeply religious and pathetic nature. Among her published works are "I Love Thee, Thou Dear," "When I Know that Thou Art Near Me," "Dear, When I Gaze into Thine Eyes," and among her church music may be mentioned "Magnificat," "Nunc Dimittis," an anthem in G; a version of the Sixth Psalm, "O Lord, Rebuke Me Not," and a hymn, "As Pants the Heart," and numerous others, all of a high order of musical composition. She has also arranged several oratorios and scenas for public entertainments, arranging the vocal and organ parts and conducting the performance.

Miss Spencer was born at Newburgh, on the Hudson, and studied harmony and the organ in this city. She is a member of the Manuscript Club, and is highly esteemed and reckoned a young woman of great promise by all who know her.

Margaret Ruberta Lang was born in Boston, and is about twenty-seven years old. She inherited much of her musical genius, no doubt, as her father was an excellent musician and teacher of music. Indeed, it was first with her father's pupil and then her father himself that she laid the foundation of her musical education. Later, she studied the violin with Schmidt, of Boston. She then went to Munich, where she studied harmony and composition with Victor Gluth. On her return to Boston she studied orchestration with Chadwick.

Miss Lang's published works comprise thirty-five songs and four part songs. Of the latter, "The Maiden and the Butterfly," "The June Flies" and "A Boatman's Hymn," for male chorus, have been sung by the Apollo Club, of Boston, and "Love Plumes His Wings," for female voices, has been sung by the Cecilia Club of that city. Among her more pretentious works are: "Dramatic Overture," (No. 2, op. 12), which has been performed by the Boston Symphony Orchestra at its concerts; an overture, entitled "Witches" (No. 1, op. 10), which was performed at Chicago by Thomas' Orchestra, at the Symphony concerts.

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She has also written two arias—one for alto voices, "Sappho's Prayer to Aphrodite," and one for baritone, "Phoebus' Denunciation of the Furies at his Delphian Shrine." Also several piano compositions, part songs, a cantata for chorus and orchestra and a string quartet.

Miss Lang's work is all of a high order, and she promises to take her place with the leading composers of America.

Helen E. Hendricks (Mrs. Albert Hendricks) is a prominent society woman of wealth and refinement, and her devotion to music is inspired by the love of her art and the fascination it affords. She was born at Savannah, Ga., and received a thorough musical training as well as a classical education. Endowed by nature with a taste for music and a genius for harmony, and, moreover, possessing a warm and poetical temperament, her pleasing and almost ideal environment could not do otherwise than stimulate her soul to song. She began the study of the piano at an early age, and she has had the advantage of the tutelage of the best masters in America and Europe. Among them were Max Pinner, Joseffy, Adele aus der Ohe, Grunfeld and Rummel.

Mrs. Hendricks has been accounted one of the best amateur pianists in New York for many years, but it is only recently that she became ambitious enough to essay composition. Even then many good things were written, played and admired by friends before she grew sufficiently emboldened to face the critical world with publication. Finally, however, she was encouraged to this point, and intrusted some of her best things to the publisher. A dainty little song, entitled "The Rose Loved One," was kindly received by the public, and sprang into popularity at once. Mrs. Hendricks frequently plays at concerts and musicales given for the benefit of charity, and is always ready to respond to a call of this character. Personally, Mrs. Hendricks is petite, vivacious and charming. She is a great favorite in society.

Emma Marcy Raymond is another society woman, but she is more ambitious as a composer than Mrs. Hendricks. Indeed she has essayed, and with considerable success, some of the greatest things which any woman composer has ever attempted. Her comic opera, "Dovetta," was favorably criticised, and failed of success only through the inefficiency of the libretto. Mrs. Raymond is one of the most prolific women composers in this country, and as a song writer has met with marked success. Some of her songs have been sung by the leading divas, among them Adelina Patti. She is a firm believer in spontaneous melody, and questions the ultimate success of those who labor to dig forth the stubborn thought. She never works till the inspiration comes, and then she cannot resist it. But, judging from the amount she manages to produce, the inspiration comes pretty often to her, and abides to some purpose.

Mrs. Raymond was born at Hartford, Conn., and comes from a musical family. Indeed not only her parents, but most of her relatives were more or less devotees of the melodious muse. She studied harmony in this country, and then went abroad to complete her musical education, where she received instruction in counterpoint and composition from such masters as Gottschalk and Raccoman. Returning to her native land, she began by composing such dainty trifles as had floated through her youthful fancy, and these in time developed into stately compositions. Mrs. Raymond possesses a fund of humor, which manifests itself in many of her compositions. Her works include "Spanish Bolero," in E flat; "Ave Maria," "Had I My Wish," "The Manhattan Beach Polka," "Straight Tip Waltz," "Toboggan Galop" and many more.

Lotta Lynne Linthicum is best known to the world as an actress, being an exceedingly clever and fascinating sourette. But she is also a composer of considerable merit, although she has not yet achieved the fame of some of the other women mentioned in this article. Her musical education has been thorough, and she is an earnest and enthusiastic student. Miss Linthicum is one of those ideal women such as poets delight to describe and painters to limn—of such exquisite beauty as to inspire a doubt as to her terrestrial origin, and yet a slight acquaintance reveals the fact that she is exceedingly womanly, possesses a strong individuality, a sympathetic nature and a keen sense of humor. But her chief charm is in her daintiness and sweetness of disposition, a characteristic which manifests itself in all her compositions. They are the creations of a mind which sees only sunshine and beauty and joy in the world, and cannot fail to impart the same to whosoever comes in contact with it.

Miss Linthicum was born in New York city, and is the godchild of Lotta Crabtree, the actress.

Hattie Leonard, a sister of Lillian Russell, is a graduate of the Berlin Conservatory, and has taught music and har-

mony at Cornell College for a number of years, but at present is a resident of this city, and is dividing her time between the onerous task of teaching and the more fascinating pursuit of composition. She is not so widely known as some of her sister composers, but is nevertheless highly appreciated in the musical world. Miss Leonard has written and published a number of meritorious things, but the composition which has attracted the most favorable notice is a lullaby which manifests a word of feeling and sympathy in the composer. The piano arrangement of the piece is a marvel of simple art.

Miss Leonard has written a great number of "teaching pieces," and is now engaged in the compilation of a book of instruction for young teachers, which will be an invaluable assistant to advanced students as well. Miss Leonard won considerable reputation as a composer of classical music while in Germany, and is really better known there as a high class musician than in her own country.

Lillie Mahon Seigfried is another remarkably bright woman, and a composer of great merit. She was born in Buffalo about thirty-two years ago, and was brought up amid luxury and refinement. She traces her hereditary musical genius as far back as her grandfather. She possesses a marked ability for bright and sparkling melodies, which are rapidly bringing her a reputation. She is peculiarly happy in her lullabies, which are all exceedingly charming and promise for her a brilliant future.

Mrs. Seigfried is the composer of some of the most popular songs of the day. Her music is not all of the light and popular kind, for she aspires to, and is studying hard to attain a much loftier ideal. She is another believer in inspiration, and refuses to attempt anything until the spirit moves her, and then her task is comparatively easy. She has recently completed and introduced to the public an operetta, which has already won her some distinction.

Her most popular songs comprise "The Beautiful Land of Nod," "The Sea Breeze and the Scarf," the poem of which is by Ella Wheeler Wilcox; "The Japanese Lullaby," words by Eugene Field; "I Know a Little Girl" and "As Deep as the Sea." Some of her later pieces are "The Summer's Dream," "Karlana Overture" and the "Teal Waltzes." The song that has gained for her the greatest amount of reputation, however, is called "The Old-Fashioned Garden," the poem of which was written by Edith Sessions Tupper. Mrs. Seigfried has altogether about seventy-five songs before the public, which are all more or less popular and yield her a comfortable income in royalties.

Laura Sedgwick Collins was born at Poughkeepsie, N. Y., and belongs to an old New England family. Her musical education was gained principally in New York city, studying with such masters as Di Rialp (who came to this country with Mapleson) and others. She studied composition with H. M. A. Beal, of Westminster Abbey, and is at present studying with the great Dr. Dvorák. Miss Collins' compositions have been varied. She has written a number of songs, many of which have become exceedingly popular. Among the most noted of these are "A Foolish Little Maiden," "Sir Galahad" (from Tennyson's poem), "Love That Hath Us In a Net," "Sigh No More, Ladies," &c. Among her more ambitious compositions may be mentioned the music for Nella Pond's repertoire; a musical pantomime, entitled "Pierrot, the Artist" (the only instance in which a woman wrote the entire music for a pantomime), which she wrote in two weeks' time; the music for the Greek play, "Electra," which was performed at Harvard College, and for which she was personally complimented by President Eliot. She has also written a greater part of the music used by the American School of Dramatic Art.

Miss Collins' music is all of the higher order, she not caring to court popularity by catering to vulgar minds, and yet among the connoisseurs of choice melody her reputation is secure. In addition to being a composer Miss Collins is a poet of considerable merit, and has written several monologues, which she has recited herself with great success, among which (in collaboration with Charles Barnard) is one entitled "Sarah Tarbox, M. A.," a new England character sketch. This has been well received wherever presented. —"Recorder."

**Russian Ways.**—The Court singers at the Russian capital have to wear a uniform. At the concert given at Peterhof, on the occasion of the marriage of the Grand Duchess Xenia with the Grand Duke Alexander Michaelowitch, the artist appeared for the first time in the new regulation dress. It consists of a blue swallow-tail coat with gold buttons and blue velvet collar. At the ends of the collar is embroidered in gold a lyre with laurel wreath. The vest is white, with gold buttons, and the pantaloons of the same cloth and color as the coat.

## Alexander W. Thayer.

TRIESTE, August 23, 1894.

ALEXANDER WHEELOCK THAYER was appointed United States Consul at Trieste, Austria, by Abraham Lincoln, and continued at his post for seventeen years, or until 1879 or 1880, since when he has been living in this city uninterruptedly, with the exception of a visit made to his home near Boston in 1889. He was a member of the United States Legation at Vienna under the late John Lothrop Motley prior to his appointment as consul, and while in that city he began to collect the material for his exhaustive biography of Beethoven, the standard work of its kind, three volumes of which have been published (in German) and the fourth volume being in course of preparation.

I stopped over in Trieste for the purpose of calling on Mr. Thayer, who resides in bachelor apartments near the Quai and in view of the blue and placid Adriatic, on the shore of which the Palace of Miramar can also be seen, to recall the sad fate of that Austrian prince who so foolishly threw away an intelligent life in the vain desire of crushing out the liberties of a free people. A bronze statue of Maximilian is erected on a plaza near Mr. Thayer's home, and below it is placed a tablet which designates him as Emperor of Mexico, an inscription that appears like unto a satire to an American who pursued the study of the inglorious reign of Napoleon III. and those who were joined to his fate, including prominently the late Maximilian and his unfortunate consort, Carlotta.

Mr. Thayer has a large library and a collection of Beethoven curios of great value to musical literature. Original letters and manuscripts, steel engravings, lithographs and an oil painting of the master adorn his room, and he takes natural pride in being the owner of such rare and interesting matter associated with the subject of his biography.

Mr. Thayer informs me that he is not entirely engaged on his fourth volume, the work being somewhat delayed by interruptions of a physical nature, chiefly headaches, to which he is subject, and this has also delayed the translation of the three finished volumes into the English language. He hopes, however, soon to have an opportunity to complete the work.

Any communications intended for Mr. Thayer can reach him through the medium of THE MUSICAL COURIER. B.

**Xaver Scharwenka at Steinway Hall.**—Xaver Scharwenka, having accepted the offer of a studio at Steinway Hall, will in the future receive his pupils there. He will be assisted by his niece, Miss Seidel.

**Miss Lillie Berg.**—Miss Lillie Berg has returned to the city, ready to receive pupils who wish to avail themselves of her method. Her numerous friends will be glad to know that she has fully recovered from her severe illness of a year ago.

**A Capital Idea.**—William Henry Frost, the dramatic writer, in the "Tribune" has made a series of stories for children from the Wagner music dramas. They will be published as "Firelight Tales of the Great Music Dramas," and will be profusely illustrated by Sidney Richmond Barleigh.

**De Pachmann Not to Come.**—Although there has been some gossip to the effect that de Pachmann, the pianist, might return to us this season, there is no truth in the rumor. Mr. F. A. Schwab, M. de Pachmann's manager, says that the pianist will not professionally visit America this season.

**Conrad Behrens.**—Conrad Behrens, primo basso, of the late German opera at the Metropolitan Opera House, has signed a contract with Mr. Walter Damrosch for the German opera season next spring. Mr. Behrens has just returned from the country and is prepared to give vocal lessons at his house, 689 Lexington avenue. His services are also available for concerts or oratorios.

**Anna Von Meyerinck.**—Mrs. Anna Von Meyerinck, the successful teacher of singing, returned from Berlin, Germany (where she was called on account of the death of her brother, the celebrated sculptor, Heinrich Hoffmeister), a short time ago, and has proceeded to San Francisco, where she intends to locate hereafter. Mrs. Von Meyerinck is also a fine soprano singer, and has appeared with success in concerts at Berlin and New York. She may be addressed at her private residence, 815 Fulton street, San Francisco, or care of Sherman Clay & Co. in that city.

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BOSTON, MASS., September 9, 1894.

THERE is little or no musical news. Among the "novelties" promised during the coming season of the Symphony Concerts are Svendsen's "Carnival at Paris" and Auber's overture "La Part du Diable." O Herr Paur! Mordblitzkreuzbataillon—sapperment!

The Boston Symphony Orchestra will begin its fourteenth season on October 12. The scheme for the season includes the usual series of concerts in Boston, New York, Philadelphia, Baltimore, Washington, Brooklyn, Providence and Cambridge, with single concerts in several other cities. It is said that thirteen of the members are new men. The most important changes are the first clarinet and the first bassoon. The sale of seats will begin September 24.

These works will be sung by the Händel and Haydn during the season of '94-95: "The Messiah" (twice), Bach's "Passion According to Matthew," "Israel in Egypt," and a new oratorio by Mr. J. C. D. Parker, entitled "The Life of Man." The libretto is not unlike Cruden's Concordance, for it starts with the Creation, winds up with the Resurrection, and covers the whole Biblical story. The performance will be Easter Sunday, and it will eat up the best of two hours. Mr. A. P. Schmidt will be the publisher.

The "Sunday News-Tribune," of Detroit, in an article on Mr. Bleuer, the new director of the Detroit Philharmonic Club, hints at the possible rivalry between Mr. Kneisel and Mr. Bleuer. It is no secret that Conductor Paur and Concertmeister Kneisel are not friends. Paur has a long contract. Supposing that the ill feeling should increase during the present season, and a successor to Kneisel should be thought advisable, what more natural than that the man who was chosen in preference to him for the Berlin orchestra should be considered for the position? It is not likely that Mr. Kneisel will lose flesh because Mr. Bleuer is living in Detroit, but it is highly probable that the laurels of Kneisel will not let Bleuer sleep.

The Adelphi Concert Company, of Boston, consisting of Annie Frank Libby, harper; Lina T. Hubbard, soprano; Katherine Clark Rew, whistler; E. H. McClosky, tenor; Willoughby Wilde, pianist, and the nine year old child actress, little Millie Christopher, has been organized with the special view of presenting novelties in popular concert work. It will begin a tour through this State at Fitchburg, September 17, under the management of Mr. C. E. Jenks.

The Boston Ideal Opera Company, under the management of Mr. C. E. Macomber, is now arranging dates throughout New England and New York for its coming tour. It will give a "scenic costume concert" on a new and entirely original plan, introducing novel features of local interest. The company as made up for the present season includes Jenny Lind Lewis, soprano; Hattie Belle Ladd, alto; Robert T. Hall, tenor; Elbert Couch, basso, and others, assisted by Miss Jerusha Wilkins in monologue.

Mr. Joshua Phippen gave the sixth of a series of piano concerts in Salem last Wednesday afternoon. The most important numbers of the program were by Bach, Beethoven, Händel, Brahms.

Have you read the story of Liszt's conversion as told by Emile Bergerat in "Le Livre de Caliban"? I do not remember to have seen it in English, and in the dearth of musical news the story may amuse. I shall not attempt to translate it literally, or even English it with a watchful eye on Bergerat's individuality. This is a paraphrase, not even a pale, literal translation of a brilliant original.

#### THE CONVERSION OF THE ABBE LISZT.

And so he will not play any more.

Well, a pianist cannot keep on playing forever, and if Liszt had not promised to stop, the Pope would never have pardoned him—no, never. For the pianist turned priest because he was remorseful, horror-stricken at the thought of his abuse of the piano. His conversion is a matter of history. When one takes Orders, he swears to renounce Satan, his gauds and his works—that is to say, the piano.

If he should play he'd be a renegade. Of course he longs to touch the keys. His daddy-long-legs-fingers itch, and he doesn't know what to do with them. But an apostate? Perish the thought! And apostasy grins at him;

lurks in the metronome with its flicflac. Here's what I call a dramatic situation.

Wretched Abbé! Never more will you smash white or black keys; never more will you dance on the angry pedals; O never, never more! Do you not hear the croaking of Poe's raven? Never again, O Father, will you tire the rosewood! Good-bye to tumbling scales and pyrotechnical arpeggios! Thus must you do penance. The president of the Immortals does not love piano playing. He scowls on pianists. He condemns them to thump through-out eternity. In Dante's hell there is a dumb piano, and Lucifer sees to it that they practice without ceasing.

I am naturally tender hearted, but I approve of this eternal punishment.

Yes, Father Liszt, because the piano is not in the scheme of Nature. Even in Society the fewer the pianos the greater the merriment. If the piano were really a thing in Nature the good Lord would have taken at least ten minutes of the seven days and designed a model. But the piano never occurred to Him. Now, as everything, existing or to exist, was foreseen by Him, and a part of Him (that is, according to the dogma), I am inclined to think He was afraid of the piano. He recoiled at the responsibility of creating it. And yet the machine exists!

A syllogism leads us to declare that the piano is an afterthought. Of whom? Why, Satan of course. A grim joke of Satan. The piano is the enemy of man. Liszt finally discovered this, though he was just a little late. So he will only go to Purgatory, and in Purgatory there are no dumb pianos. But there are organs without pipes, without bellows, and many have pulled the stops in vain for centuries. I earnestly beseech you, my Father, to accumulate indulgences.

They tell many stories about the conversions of Abbé Liszt, and how he found out that the piano is the enemy of humanity. Lo, here is the truth. He once gave a concert in a town where there were many dogs. He was then exceedingly absent-minded; he mistook the date and appeared the night before. Extraordinary to relate, there was no one in the hall, although the concert was announced for the next day! Liszt sat down nevertheless, and played for his own amusement. The effect was prodigious, as Georges Sand told us in her "Lettres d'un Voyageur." The dogs ran to the noise—curs, water spaniels, poodles, greyhounds—all the dogs, including the yellow outcast. They all howled fearfully, and they would fain have fleshed their teeth in the pianist.

Then Liszt reasoned—in his fashion: "Since the dog is the friend of man, if he abominates the piano it is because his instinct tells him, 'the piano is my friend's enemy!'" Professor Jevons might not have approved the conclusion, but Liszt saw no flaw.

And then a sculptor wished to make a statue of Liszt. He hewed him as he sat before a piano, and he included the instrument. It was naturally a grand piano, one lent by Madame Erard expressly for the occasion. Liszt went to the studio, saw the clay, and turned green.

"Where did you get such a ghastly idea?" he asked, and his voice trembled. "You represent me as playing a music coffin."

"What's that? I have copied nature. Is not the shape exact?"

"Horribly," said Liszt. "And thus, thus shall I appear to posterity! I shall be seen hanging by my nails to this funeral box, a virtuoso, ferocious, with dishevelled hair, raising the dead and digging a grave at the same time! The idea puts me in a cold sweat!"

The sculptor smiled. "I can substitute an upright."

"Then I should seem to be scratching a mummy case. They would take me for an Egyptologist at his sacrilegious work."

Homeward he fled. In his own room he arranged the mirrors so that he could see himself in all positions while he was plying his hellish trade. And then salvation came to him. He saw that the machine was demoniacal, that it recalled nothing in the fauna or the flora of the good Lord, that the sculptor was right, that the piano had the appearance of the sure box, in which occurs vague metempsychosis, that is if the box only had a jaw. He was horror-stricken at his past life. Frightened, his soul tormented by doubt, it seemed to him that from under the eighty-five molars, which he snatched hurriedly from the shrieking piano, Astaroth darted his tongue. He ran to Rome and threw himself at the Pope's feet, imploring exorcism.

The confession lasted three days and three nights. The possessed could not get to an end. There were crimes which the Pope himself knew nothing about, which he had never heard mentioned, professional crimes, crimes peculiar to pianists, horrid crimes in keys natural and unnatural! This confession is still celebrated.

"Holy Father," cried the wretch, "you do not, you cannot know everything! There are pianists and pianists. You believe that the piano, as diabolical as it is, whether it be a Pleyel or an Erard, cannot give out more noise than it holds. You believe that he who makes it exhibit in full its terrible proportions is the strongest, and that piano playing has human limitations. Alas, alas! You say to yourself when in an apartment house of seven stories the seven tenants give notice simultaneously to the trembling land-

## SPECIAL NOTICE.

The unexpected necessity of increasing the size of our first European (International) Edition to 116 pages has made it impossible to produce that issue in time to combine it with our number published here on September 19. It has therefore been decided to make the amalgamation of the New York September Special and the European (International) fall on

WEDNESDAY, SEPTEMBER 26,

which will give another week's time for the receipt and arrangement of advertisements.

lord, it makes no difference whether the cause of the desperate flight is named Saint-Saëns, Pugno or Chabrier. The tenants run because the piano gives forth all that is inside of it, and the inanimate is acutely animate. How Your Holiness is deceived. There's a still lower depth!"

Liszt smote his breast thrice, and continued: "I know a man (or is it indeed a human being?) who never quitted the sonorous coffin until the entire street in which he raged had emigrated. And yet he only had ten fingers on his hands, as you and I, and never did he use his toes. This monster, Holy Father, is at your feet!"

Pius IX. shivered with fright. "Go on, my son, the mercy of God is unbounded."

Then Liszt accused himself:

Of having by Sabbathic concerts driven the half of civilized Europe mad, while the other half returned to Chopin and Thalberg.

("There's Rubinstein," said Pius, and he smiled.) Liszt pretended not to hear him, and he continued:

"My Father, I have encouraged the trade in shrill mahogany, noisy rosewood and shrieking ebony in the five parts of the acoustic world, so that at this very moment there is not a singe ajoupa or a single thatched hut among savages that is without a piano. Even wild men are beginning to manufacture pianos, and they give them as wedding gifts to their daughters."

("Just as it is in Europe," said the Pope.)

"And also," added Liszt, "with instructions how to use them. Mea culpa!"

Then he confessed that apes unable to scramble through a scale were rare in virgin forests; that travelers told of elephants who played with their trunks the "Carnival of Venice" variations; and it was he, Franz Liszt, that had served them as a model. The plague of universal "pianisme" had spread from pole to pole. Mea culpa! Mea culpa!

Overcome with shame, he wished to finish his confession at the piano. But Pius IX had anticipated him. There was no piano in the Vatican. In all Christendom, the Pope was the only one without a boxed harp.

"Ah! you are indeed the Pope!" cried Liszt as he knelt before him.

A little after this Liszt took Orders. They that speak without intelligence started the rumor that it was at La Trappe. But at La Trappe there is a piano, and Liszt swore to the Holy Father that he would never touch one.

To-day the world breathes freely. The monster has been disarmed and exorcized.

Now when Liszt sees a piano he approaches it with curiosity and asks the use of that singular article of furniture.

It is true there's one in his room, but he keeps his caskets in it.

PHILIP HALE.

**Bayreuth.**—As one result of the recent discussions at Bayreuth, it is possible that the prices of admission will ultimately be reduced one-half. The profits this year and next will be devoted to the cost of the elaborate mounting of "Der Ring des Nibelungen" in 1896, but eventually, if the state of the finances allow it, seats will be \$2.50 instead of \$5 each, the free seats for impecunious musicians likewise being increased in number.

**Charles Dancla.**—An excellent concert was given lately at Dieppe, when a very successful composition for four violins by Dancla was for the first time executed. The four violinists were Carembat, Boudoux, Boticelli and Dancla himself. Each violin part had a variation to perform and the public had a chance to applaud the talent of each performer. M. Dancla was called out four times.

**Another New Opera House.**—At Cairo, Egypt, the new Abbas Theatre will be inaugurated in November; it is said to be a new house for Italian opera.

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**Minnie Hauk Here.**—Mme. Minnie Hauk accompanied by her husband Baron Hesse Wartegg, arrived in New York last week and left the next day for London. She is just contemplating a trip around the world.

**Alfred Ernst.**—Alfred Ernst, the pianist, has accepted the conductorship of the St. Louis Choral Symphony Society.

**Rita Elandi.**—Rita Elandi, the well-known soprano, returned last Sunday on the steamship "Bretagne," having been summoned home by cable on account of the death of her father, John C. Groll, one of Cleveland's pioneers and most distinguished citizens. Mlle. Elandi will therefore not be heard in a professional way until next spring.

**Scharwenka Conservatory.**—The circular for the Scharwenka Conservatory has been sent out and announces the following faculty.

Theory of music and composition.—Carl V. Lachmund, G. Kiese-wetter.

For the seminary for teachers of piano.—Carl V. Lachmund.

Piano.—Xaver Scharwenka, Carl V. Lachmund, A. Victor Benham, Miss Klara Leeb, F. E. Hodapp, Carl Bruchhausen, Alfred Veit, H. E. Arnold, H. T. Fleck, Miss Catharine Cornils, Miss Anna S. Wyckoff and assistants.

Violin.—Richard Arnold, Ernst Thiele, Emil Gramm, Gustav Saenger and assistants.

Violoncello.—Arthur Laser.

Orchestra class.—Under the direction of Theo. John.

Vocal department.—Mrs. Emil Gramm, Mrs. Ernst Thiele, Xavier Roiker, Miss Josie Seebach.

Ensemble playing.—Under the direction of Xaver Scharwenka and Emil Gramm.

History of music lectures.—Frederic Dean.

Zither and autoharp.—Louis Melcher.

Mandolin.—Carl Windrath; secretary, Arthur F. Schelle; matron, Miss H. C. Hall.

Languages.—All particulars about this department will be furnished at the office of the Conservatory.

**Rosa Linde.**—Rosa Linde, the contralto, has just completed an arrangement with Messrs. Johnston and Arthur by which she will appear in concerts and oratorio work during the coming season under their management. Mme. Linde has just returned from Europe, where she has had very marked success. She was selected by the managers of the Antwerp Exposition to represent America by singing at the Exposition on July 4, where she met with very great success, having been recalled after her first solo seven times by an enthusiastic audience.

**The Floral Fete at Saratoga.**—Saratoga arranged last week for an entertainment which did great credit to the committee who planned it. For the first time a floral fete was given, and Convention Hall, where the festival was held, was filled with 5,000 prominent people, representing the wealth and brain of this country. What was voted the treat of the evening occurred at the end of the fete, when Miss Ellen Beach Yaw appeared and appropriately sang "The Last Rose of Summer." In the progress of the song she plucked leaf by leaf from a rose she held in her hand, giving additional meaning to the words. This aroused a never ending applause and she had to return five times to bow her acknowledgment and finally she sang Eckert's "Swiss Echo Song" as an encore. It is the intention of the managers of this affair to arrange a similar festival for next summer on even a larger scale.

**Mr. Paul Tidden at Litchfield, Conn.**—Mr. Paul Tidden gave a brilliant piano recital at the Litchfield (Conn.) Club last Thursday evening, September 6. He was recalled several times and after the Schumann fantasia was presented with a laurel wreath. When the program was finished more was demanded and he responded with Chopin's etude and Bach's bourrée from Third violin sonata. A delegation from New Milford and Washington was present, the former returning by special train. The following was the program—Mr. Tidden gave the same program at Lakeville, Conn., August 30:

Prelude and fugue in A minor.....Bach-Liszt  
Caprice on the ballet airs from Gluck's "Alceste".....Saint-Saëns  
Prelude in D flat.....Chopin  
Fantasia, impromptu.....Chopin  
Etude in G flat.....Chopin  
Fantasia in C major, op. 17.....Schumann  
Minuet.....Bizet  
"La Lisonjera," "The Flatterer".....Chaminade  
"En Courant".....Godard  
"La Campanella".....Liszt

**Martin Roeder.**—Martin Roeder, the celebrated singing teacher, has returned to Boston and will open his operatic school and accept pupils for vocal training as heretofore. The praise given to Martin Roeder by our Berlin correspondent, with regard to his favorite pupil, the tenor, Mr.

Werner Abbetti, and the many other excellent results of Roeder's teaching method, and the catholicity of his taste, makes certain success during the coming season. Circulars can be obtained by writing to his studio, 178A Tremont street, Boston.

**A New Music Hall.**—J. W. Meiklejohn & Co., of Providence, R. I., will open their new hall October 10 with the Orion Club. Mme. Blauvelt, soprano, and Mr. Geo. W. Ferguson, tenor, will assist. The new hall will seat 1,700 persons, and is considered one of the handsomest auditoriums for its size in the State.

**Must Pay the Fiddler.**—The latest acquisition to the trade union movement of Boston is that of members of the musical profession, a number of whom met at 61 Court street September 6 and were organized into a local body, which will henceforth be known as the Musicians Protective Union, 6417, American Federation of Labor.

Members of the organizing committee of the Central Labor Union have been in conference with members of this profession for the past few weeks and have been able to convince a number of them that their interests as a craft would be best protected by joining the labor movement and affiliating with other branches of organized workingmen.

At the meeting last evening the argument was used that wage-workers, whether unskilled or professionals, needed trade unions for protection of their emolument for labor performed, and that slowly but surely was the movement being strengthened by the higher class of workmen, who were beginning to feel the evil effects of unregulated competition in their respective callings. That this argument was well timed was shown in a discussion which took place after the addresses by the union speakers.

The musicians complained that they were sufferers to no small degree by the so-called "sweating" system, and that the contractor in the business received the lion's share of the return from the labor of the rank and file of musicians.

It was also asserted that during the past few years the quality of men who composed orchestras, brass or string bands, was perceptibly deteriorating, until the time had come when a first-class player was obliged to be out of employment many weeks at a time while the less experienced and inferior player was given steady work because he would accept a lower standard of wages than the better musician.

In explaining the downward tendency of wages one of the musicians said it was time that something should be done by the ordinary player to look out for his interests, as societies and associations were charged as high as \$7 to \$10 per man for a band or orchestra, only about \$3 or \$4 of which went to the man who did the work, the rest going into the pockets of the contractor.

The new union started out last evening with seventy-five members on its roll, and the promises for the future are exceedingly bright to those who were present at the meeting.

The union will take into its membership any professional musician of good character who is willing to do his best to maintain a fair standard of workmanship and wages for the craft.

It will soon establish a minimum rate of wages, and before long will have a schedule of prices for all events where music is required, similar to the New York and other unions of the same kind throughout the country.

T. S. Bonney was chosen president, and W. C. McKay secretary, and it was decided to accept applications for membership at Room 20, 61 Court street.

The union voted last evening to join the Massachusetts branch of the A. F. of L., and also elected delegates to attend the meeting of the Central Labor Union on Sunday, September 16.—Boston "Globe."

**Adele L. Baldwin.**—Mrs. Adele Laeis Baldwin, the contralto, who has been spending the summer in Europe, returned September 3.

**Mrs. Antonia Sawyer.**—Mrs. Antonia Sawyer has spent the summer in study in Paris and London. For six weeks she took daily lessons with Mme. La Grange, and with Prof. Leon Joucey for French diction, in order to further fit herself for the singing of French songs, a branch of the vocal art in which she excels.

Mr. Chas. Holman Black, whom every American in Paris knows, gave a breakfast in her honor, where she sang arias from Saint-Saëns' "Samson and Delilah" and Augusta Holmès' "Spring Serenade." Among the guests were Mme. Sanz, the original "Carmen;" Mme. Mackenzie, pianist to the English court, and Perry Averill.

**Arthur Voorhis.**—Arthur Voorhis, the pianist, returned home last week on the Bretagne after a two months' vacation in Europe.

**At the Seidl Concert.**—The seventh number on the program of the Seidl concert on Tuesday evening read: Violin solo, "Siegfried" paraphrase, Wagner-Wilhelmj. Mr. Henry Schmidt. There were not many who knew that Mr. Seidl was going to preside at the piano. As soon as the orchestra had finished Saint-Saëns' "Algerian Scenes," which were superbly rendered under Mr. Seidl's direction, the top of the concert grand piano was opened. Mr. Schmidt walked to the front; at the same time Mr. Seidl

rose from his chair and walked toward the piano. As soon as the audience realized that Mr. Seidl was going to preside at the piano an uproar of applause broke forth, which lasted several minutes. Mr. Henry Schmidt played his part on the violin of the "Siegfried" paraphrase with great taste and musicianly feeling. Mr. Seidl's exquisite accompaniment was admired by all present. The piano, which was a Wissner concert grand, was a noticeable feature of the occasion, and caused comment on account of its wonderful purity and singing quality of tone.—Brooklyn "Eagle."

**Richard Arnold.**—Mr. Richard Arnold has returned to this city from his summer retreat in the Orange Mountains. He will devote this musical season as formerly to his numerous pupils and to concert engagements as violin soloist.

**Pittsburg.**—The faculty of the Pittsburg Female College Conservatory of Music for the coming season is now complete and numbers some of the most prominent musicians in the city. The Conservatory has been very fortunate in securing the services of Mr. Ad. M. Foerster as musical director. He is a man of acknowledged abilities as a musician, and possesses those sterling qualities so essential in the successful management of an institution of this kind. With Mr. Foerster as the leading spirit, the coming season of this institution promises to be one of marked activity and great progress in every department. Mr. Foerster, in addition to his duties as director, will have charge of the singing, piano and theory. Associated with him are Mr. Carl Retter, as instructor of piano and grand organ; Mr. Theodore Salmon, piano; Mr. Ph. Dornberger, piano and theory; Miss Grace Medbury, piano; Mrs. Elizabeth Matthews, singing; Miss Sybil C. Gow, violin; Mr. Edward G. Rothleder, violin; Mr. C. H. W. Ruhe, violoncello; Mr. C. W. Fleming, mandolin and guitar; Mr. J. Gordon Ogden, Ph. D., lecturer on physical basis of music and acoustics. Mr. Salmon has been absent from the city for the past year, trying to recuperate in the Rocky Mountains, and his many friends here will gladly welcome him home. He spent some time in Denver and Salt Lake City, and in the latter city conducted a fine series of recitals last spring. Miss Gow is from Chicago, where she studied for four years under Jacobson. She is quite a prepossessing young lady and plays well.—Pittsburg "Press."

**J. K. Payne.**—John K. Payne, the famous composer, of Boston, arrived on Thursday last from a vacation spent in Italy.

**Cincinnati Conservatory.**—Miss Clara Baur, director of the Cincinnati Conservatory of Music, has recently added to her faculty George Krueger, who was introduced through the medium of a concert given August 20. The program follows:

Sonata in C major, op. 53.....Beethoven  
Theme Varié, op. 16.....Paderewski  
Nachtstueck, op. 23, No. 3.....Schumann  
Wiegenlied.....Frommel  
Concert etude, op. 28.....Rubinstein  
Humoreske.....Grieg  
"Jen des Ondes".....Leschetitzky  
"La Consolation".....Leschetitzky  
"La Source".....Leschetitzky  
"Si Oiseau J'Etais".....Henselt  
Etudes.....Chopin  
Polonaise in E major.....Liszt

**Lillie Berg.**—Miss Lillie Berg has been summering at the Spring House, Richfield Springs, where she sang several times in concert. Although there for rest, several professional pupils were with her for a summer course of study. Miss Berg was also induced by her many admirers to give two song recitals at the Spring House, both of which were crowded.

**WANTED.**—A soprano for one of the best—perhaps the best—choirs in Boston. Of course the voice must be fresh and good—also there must be musical temperament and ability to read difficult music at sight. Address with full particulars, Frederick Rich, 149 Tremont street, Boston, Mass.

**THE first issue of the page devoted to "Wolfs-ohn's Musical Bureau Items" will be printed October 17. All artists desiring to avail themselves of this mode of advertisement please address HENRY WOLFSOHN'S MUSICAL BUREAU, 331 East Fourteenth Street.**

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**Jean Gerardy.**—As with a prima donna and a première danseuse, so with a prodigy, the wheel of time is apt to revolve slowly. When Mr. Jean Gerardy, the clever young violoncellist, made his London début in 1890, he was announced as being twelve years of age. Mr. Marcus Mayer, who has engaged him for an American tour, with little Miss Frida Simonson next winter, announces that he is now thirteen. Perhaps the plan adopted is similar to that of Rossini, who, being born on February 29, 1792, whimsically declined to reckon his age by any save the leap years. It is, however, only fair to say that Mr. Gerardy himself repudiates the description of "prodigy," and prefers to be judged as an adult.—London "News."

**Moscow's New School.**—A new conservatoire of music is, by command of the Czar, being erected at Moscow, and the building will altogether cost \$150,000. The architect is M. Zagorsky, and the school will accommodate about a thousand students, several of whom will be residential. In the square by which the new building will be surrounded are, by the Czar's wish, to be placed statues of the late Nicholas Rubinstein, who was once director, and of Tschaiowsky, who for many years was a teacher at the Moscow Conservatoire.

**A New Academy of Rome.**—M. Baccelli, the Italian Minister of the Fine Arts, has favorably received a project of the writer Marquis Gino Monaldi for the founding of a national academy of music in Rome. This academy is to give at least 120 representations yearly between November 15 and May 15 and to play at least 20 works per year, of which three will be manuscript compositions of young Italian composers. It is to have at its disposal a permanent orchestra and chorus, and the soloists are to be engaged for three years only. A ballet and a chorus school will be connected with the academy. The scenery, the costumes and properties are not to be owned by the theatre, the author of the project has found an ingenious plan to procure this material part of the enterprise. The marquis asks the Court, the State and the city of Rome to offer a certain subscription to the future national academy. The Court is likely to give to this effect 100,000 frs., but the State and the city, being low in funds, will not easily find the money asked for.

**Baron Franchetti's Dogs.**—The father of the composer, Baron Franchetti had built in his palace at Venice a kennel for his dogs. It is finished in marble and the ceiling inlaid with mosaic representing Diana's chase. The drinking and food vessels are said to be solid silver, and the lighting is by incandescent lamps!

**Moscow.**—In December a new colossal theatre will be inaugurated at Moscow, which is said to be a wonder of wonders in richness of decoration. It is to seat 3,100. The theatre will be named after the generous builder, Saladnikoff!

**Ambroise Thomas.**—Ambroise Thomas left Paris for Ragatz, in Switzerland, where he proposes to repose himself after the fatigues occasioned by the long sessions of the Concours. It is his intention to go afterwards to his islands on the coast of Brittany.

**Prix de Rome.**—Charles Lenepveu, the author of "Florentin," "Velleda" and "Jeanne d'Arc," professor of composition at the Paris Conservatory, has been selected to write the next work, in two or three acts, which the Opera devotes every two years to a Prix de Rome.

**Edouard Mangin.**—Edouard Mangin, who spent the summer at Contrexéville, organized a mass which was given with great success. Mlle. Fischer sang the Ave Maria composed on the "Méditation" from "Thaïs," M. Paulus playing the violin part; Mlle. Mouhot sang "Souvenez-vous, Vierge Marie," by Massenet, and both ladies sang the duet "The Crucifix," by Faure in a highly artistic manner. Mr. Mangin accompanied on the organ.

**Lillian Nordica's Engagement.**—The news of Mme. Lillian Nordica's engagement to Zoltan Doeme is not a surprise, as the engagement has been rumored, and in fact announced before this to the singer's friends. It was printed in the "Sun's" Bayreuth despatches when the opera festival opened there, and the appearance of the two singers at the Wagner Theatre is the result and not the cause of their engagement. It was through Mme. Nordica's

offices that the young tenor had an opportunity to sing at Bayreuth, and he was one of the "Parsifals." He is a Hungarian whom Mme. Nordica met several seasons ago in London.

The marriage of the American prima donna attracts particular attention at this time from the fact that perennial rumor of her first husband's appearance has been again revived. He was Frederick A. Gower, to whom the singer was married in 1883. He was a newspaper man at the outset of his career, and grew wealthy through his interest in the Bell Telephone Company, which he did much to promote in Europe. After a short married life the couple disagreed and a suit looking to a divorce between them was pending when Gower started from Havre to cross the English Channel in a balloon. This was in July, 1885, and Gower has never been seen since, although he is reported to have appeared at various places. The place of his latest appearance was London, where somebody is said to have seen him last spring.

Mme. Nordica settled a suit against his estate for a sum said to have been \$40,000 and spent a great deal of it on her musical education, although she was regarded as a very promising singer when she married Gower. Her improvement within the last few years has been remarkable and her work at the Metropolitan Opera House last season placed her in the first rank of dramatic singers. It is surprising that she is not to return this year. Her success as "Elsa," at Bayreuth, was probably the feature of this year's festival. She grew steadily in popular favor last winter and is beloved by her professional associates, from prima donnas down to ballet girls. There are many stories of her liberality to young singers. The various reports of her first husband's reappearance have never disturbed her equanimity.—"Sun."

**Lillian and Teddy.**—Preparations for Saturday night's long expected production of Jakobowski's "Queen of Brilliants," with Lillian Russell as a star, have been enlivened among the initiated by the fact that Edward Solomon gravely wrote to her when the news of the venture was first bruited asking for the post of conductor. Unfortunately there is nothing in the opera itself half so funny. A huge audience admired the superb setting of the scenes, but undisguisedly yawned at the piece. Its ultra-Teutonic heaviness has resisted even Brandon Thomas' enlivening skill. There was a hostile note apparent in both the critics' rows of stalls and the pit and the gallery almost before the curtain rose. Lillian Russell fairly captured these querulous souls, and, if she had had anything like a good prima donna part, might have carried the piece through; but Wilke's luckless German accent fairly outweighed all her efforts. He was hissed in the second act and did worse in the third. The company, the mounting and the scenery are all magnificent, but I fear it is wasted money.—Sunday "Times."

**The Last of the Pifferari.**—The last of the Pifferari have shaken the dust off Paris of their feet and left musicless the cafés of the Quartier Latin where students are wont to spend their nights. The assassination of M. Carnot is the cause of their emigration. Our Paris correspondent relates how, a few days after this terrible event, the Italian street musicians, about 120 in all, held a meeting to consider the situation, and agreed that it was impossible for them to earn their living in France on account of the public indignation against Italians, which has been smouldering ever since "ungrateful" Italy joined the Triple Alliance. After waiting no longer than was necessary to raise a little money to sell their furniture and spare clothes, the Pifferari have left Paris, with their violins under their arms or their guitars slung across their shoulders. A few of course have gone to London, but the bulk have emigrated to the United States, where itinerant musicians still become rich. A last batch of seven Italian musicians were to be seen one night this week at the Saint Lazare terminus waiting for the Havre train, giving a parting kiss to Francesco. Francesco has been for many years a professor of street music for his young countrymen—in fact, a kind of musical crammer. In two months he taught his pupils to play a serenade by Schubert or a waltz by Strauss without their knowing a single note of music. To an interviewer he confided that ever since that terrible event his pupils had been unable to play at cafés and restaurants. "They were insulted and threatened everywhere, and for their own safety were compelled to abandon their national costume. The last Pifferari have left Paris."—Foreign Exchange.

**In Concert Form.**—Sir Arthur Sullivan's "Ivanhoe" will be performed for the first time in concert form during the coming season of the Dublin Musical Society, probably towards the end of May. It seems a pity that this fine work should be banished from the stage, the more especially as some of the operas which have been preferred to it by managers are far less worthy of a hearing. But, at any rate, it is satisfactory to know that the music is available for the concert room, where, of course in a more or less abbreviated form, it ought to become very popular. A revised version of "Ivanhoe" is also down for production at the Royal Opera, Berlin, in the course of the coming season.



CHICAGO OFFICE OF THE MUSICAL COURIER,  
236 Wabash Avenue, September 8, 1894.

**JUPITER PLUVIUS** has had Chicago and vicinity in his firm grasp for several days, and the other gods and goddesses have had, so to speak, to take a back seat. It has rained almost without ceasing for a week or more, and the lightning and the thunder have been vivid and startling enough to satisfy the most enthusiastic follower of Wagner and the masters of the realistic school. It may be that the benefit to the world at large and the Northwest in particular is greater than ever was conferred by Wagner and his followers; but be that as it may, we are thankful for the rain, and it must be said that we needed water much more than we needed even Wagner. Musicians are interested, at least indirectly, in the coming of the welcome showers, for the business world awaited them with feverish anxiety, and upon the success of the business world the artist depends for his emolument. The outlook now seems bright for the prosperity of both business and art, and one cannot but be encouraged by the remarks one hears on all sides. Our leading teachers are now once more in their studios and the applications from students are numerous. The dealers in musical instruments are no less enthusiastic in their prognostications, and if one-half the prophecies are verified Chicago will have a season of unprecedented success both artistically and financially.

Next week will see the first production of a new opera. The libretto is said to be taken from actual scenes in the U. S. Senate, and is a satire upon the actions of that body of statesmen. The idea is not an original one, as Gilbert has done the same thing several times with the English House of Parliament. However, those who have heard the libretto say that it has merit and that success is certain. Of the music not much can be said. It is the production of a man who has some talent, but whose knowledge of music is exceedingly limited. He has had his ideas written and orchestrated by a Chicago musician, whose work is not mentioned in the notices of the new opera. Well, we shall hear it in a day or two and thus we can judge for ourselves. The work must abound in difficulties, however, for it has already used up one of Chicago's prima donnas by the arduous work of rehearsal alone. The management has found a singer tough enough to stand the strain, however, and the opera will be produced. The difficulties surrounding the production of every new work are many and the authors of "Athenia" are having their full share of them.

Preparations for the coming season of orchestra concerts by the Chicago Orchestra Association give promise of an unusual success. The orchestra will be almost the same as that of last season. All the principal players remain, and will do their utmost to secure favorable opinion and support for another season. That the orchestra has done much for the advancement of musical art in Chicago is an indisputable fact, but that it has done all that it ought to have done is by far uncertain. The fault must lie at the door of the director, for he alone is responsible. He is, however, one of those self-satisfied persons who can learn nothing by the signs of the times, and who will persist in having his way no matter what the result may be to himself and to those depending upon him. Chicago cannot afford to let the orchestra fail for want of support, and many of our best musicians are constantly hoping that the managers of the association may be brought to see the real cause for the large yearly deficit in the financial part of the undertaking.

It will be a gratifying piece of news to many of Chicago's professional musicians, as well as to a large number of his former associates in this city, to learn that Robert Goldbeck is to return here permanently. Mr. Goldbeck is one of the foremost musicians of America. He was at one time a resident of Chicago, leaving here shortly after the great fire. His influence for the good of musical art is not forgotten, and his return to our city will be gladly hailed by all true musicians.

Genevra Johnstone-Bishop has returned from her summer sojourn at Mackinac Island and is refreshed and in excellent physical condition to begin the season's work.

It will not be many days before all teachers are busy in their studios, and the regular season of concerts and recitals will be in full blast in another week.

WALTON PERKINS.



**A**FTER two long months of dreary nonentity, Gotham begins to look like herself again, and we can soon rejoice to exclaim, not exactly with Charles Lamb: All, all are back, the old familiar faces! They are arriving daily from mountain, farm, seashore and the other side of the great big pond, after a prolonged browning and with their lungs filled with fresh air. It makes us very happy to see one another once more; "gazing into each other's eyes like that, and breathing vows of unutterable love like that," as they say in the "Mikado," and we might add, "if it wasn't for the law."

Well, all of our most reliable and most daring prophets predict a better musical season than was enjoyed (?) last year; and it is a pretty safe prognostication, for it could scarcely be a worse. Of course we speak from a purely financial standpoint—artistic merit was present last season in Gotham in larger and more juicy proportions than ever before. But the noun success has almost forgotten what the adjective artistic really means, in the face of the increasing importance of the other adjective financial. Gotham is pre-eminently a business city, and art, like everything else, is here compelled to don an everyday suit of clothes, to seek the centre of trade and traffic, and to everlastingly hustle in order to make both ends meet. In other words, if the truth must be told, music in Gotham to-day is not an accomplishment, not a pastime, not something to worship or even to admire, but a business, pure and simple.

Dr. and Mrs. Cooper, of Troy, were in Gotham last Friday on their way home from a trip to Newport. Mrs. Cooper, formerly Miss Jeannie Lyman, has an exquisite contralto voice, and sings in one of the finest church choirs in the Laundry City.

Christ Church, East Orange, and its former organist, William Irving Lyon, are now at peace. George J. Brewer has succeeded Mr. Lyon, and the latter will receive his full salary of \$100 a month throughout the choir year, which ends May 1, 1895. Mr. Lyon, furthermore, not only gets paid as though he were actually in charge of the choir, but is allowed the free use of the organ for teaching purposes, and all charges made against him have been withdrawn. William Irving is therefore the Lyon of the hour.

By an error in the last Gotham Gossip, Chenango Bridge, N. Y., was made the scene of Mrs. Katherine Spencer Bloodgood's summer vocal triumphs. This charming contralto's successes were in the less remote and more accessible region popularly known as Binghamton. As the latter is one of the most musical places of its size in this country, I hasten to make the proper correction, as a matter of justice to both the artist and the city.

Miss Lillian Kompff, soprano of Plymouth Church, Brooklyn, has been winning fine vocal laurels in the far West the past summer and has now returned to Gotham. She gave a highly successful concert at Del Norte, Colorado, August 28; sung in church in Denver on Sunday, September 2, and was the bright, particular star at a musicale at Senator Bowen's in Pueblo.

Mr. and Mrs. Charles Herbert Clarke are still at New Ipswich, N. H., the home of their childhood. Mrs. Oriska Worden Glover substituted last Sunday for Mrs. Clarke at Madison avenue and Sixtieth street.

Purdon Robinson has returned to town, looking as fresh as a daisy after his gay summer at Richfield Springs, whither he went directly on his return from Europe. He intends to abandon his large singing classes at Utica, where he spent two days of each week last season.

The new Music Hall in Baltimore is nearly completed, and John J. Nolan, of the New York Musical Exchange, has accepted its active management. It will be formally opened on October 31 by the first of a series of concerts by the Boston Symphony Orchestra. Mr. Nolan pronounces it an ideal music hall and without question the finest ever erected in the South. Besides the main hall, which will seat about 3,000, there are banquet, lecture and assembly halls under the same roof. The building has been erected by the Auditorium Company, of Baltimore, an organization composed of music-loving citizens, whose main object is to secure for their city a temple of music which shall be a credit to the city as well as a boon to concert givers and musicians generally. It is in the northern part of the city, at the junction of Maryland and Mount Royal avenues, adjacent to the principal railroad station and in the residential quarter. Negotiations are pending with the Symphony Orchestra, of New York, Seidl's Orchestra, the

Melba Concert Company, Paderewski, Sousa's Band and many other important attractions.

Frank Lincoln has had splendid success with his monologues this summer. His humorous musical work is eminently artistic, and is fully equal to that of the great English funny man, George Grossmith.

In consequence of the repeated and earnest requests of many of his former pupils, and urged by a petition signed and presented to him last spring by a large number of Gotham's foremost singers and distinguished amateurs, Rheinhold L. Herman will be here for the greater part of the approaching musical season. He will arrive about November 24, and remain till May 1, 1895. Addison F. Andrews will represent him in the arrangement of all business details. Early in November the Potsdam Philharmonic Society will do one of Mr. Herman's large festival works, and the Weimar Court Theatre will at about the same time produce his newest opera. During October and part of November Mme. Lilli Lehmann and Mr. Herman will appear together in a series of concerts in the provinces and in Berlin. The musical people of Berlin are trying to persuade Mr. Herman to take the directorship and ownership of the old Berlin Conservatory. Once upon a time he was a pupil there, and later he was for over two years its artistic director. He writes: "It might be tempting to most mortals, but what would become of my American friends? I know I would never again have leisure to visit them, but would be engulfed in tremendous work without hope of cessation. I continue therefore to decline as politely as I can."

### A Communication.

**T**HE report that Felix Heink, the German baritone and piano virtuoso, had brought a piano from an English firm with him to be used in his recital tour in this country during the coming season, is apparently totally erroneous. It is true that Mr. Heink, who is under the management of Leon Margulies' Concert Bureau, Carnegie Hall, has arrived in New York; he says, however, that he has simply not yet been able to test or determine upon any particular make of pianos here for his coming tour, and that he will positively select none but an American make; that any reports to the contrary are without authority both from him and Mr. Margulies.

### Editors The Musical Courier:

I hereby certify that your statement that while I have not yet determined what particular make of pianos I shall use in my recitals during the coming season, but shall positively use none other but an American make, is entirely correct and is published in THE MUSICAL COURIER with the consent of both Mr. Margulies as well as myself. Yours very truly,

FELIX HEINK.

**Will Marry in Five Churches.**—Miss Helen Carroll, who entertained her friends so lavishly in Bayreuth last month, is said to be engaged to Lieut. Count von Fuenfkirchen of the Bavarian cavalry.—"Sun."

**Lithuania's Songs.**—A gigantic musical undertaking has just been set on foot at Mitau, in Russia. It is no less than the collection and publication of all the national songs of Lithuania. Seeing that there are said to be 153,431 of these ballads, some idea of the colossal nature of the publication may be formed. The Lithuanians must have done nothing but compose for centuries, and an astonishing list of their songs is really being collected.—Philadelphia "Press."

**Van Dyck Explains.**—The Belgian tenor Van Dyck has explained in the German papers that the cause of his frequent failure to sing in "Parsifal" and "Lohengrin" at Bayreuth this summer was not a disagreement with Frau Wagner but attacks of the grippe. From the official comments, it may, however, be gathered that he displeased the Bayreuth authorities by being too much a tenor of the old style, who aimed to make himself prominent at the expense of the ensemble. Moreover, he is said to be as capricious as an old-fashioned prima donna and extremely unreliable.—"Evening Post."

**Death of W. C. Levey.**—The death is announced of Mr. William Charles Levey, who during the Chatterton régime was conductor at Drury Lane, and composed the incidental music to most of the dramas of Halliday and others, including "Amy Robsart," "Rebecca," and "The King o' Scots," as well as to the entertainments of the Vokes family, and to seven Drury Lane pantomimes. Mr. Levey, who was a son of the veteran Richard Michael Levey, for so many years leader of the band of the Theatre Royal, Dublin, and was brother of the violinist known as "Paganini Redivivus," was born in the Irish capital in April, 1837, and studied under his father, and afterward at Paris, under Auber, Thalberg and Prudent. He first went to Paris in 1852, and remained there ten years. He afterward conducted at Covent Garden, where, in 1862, he produced an operetta, "Fanchette," but on the retirement of Tully he went to Drury Lane, where he became a great favorite. He wrote a quantity of music and several songs, of which "Esmeralda," at one time sung by Madame Patti, was perhaps the most popular.—Foreign Exchange.



### LOUISVILLE.

LOUISVILLE, Ky., August 25, 1894.

**MISS ROSA GREEN**, of Louisville, of whom the English journals and THE MUSICAL COURIER's London correspondent have said so many charming things, returned to her home three weeks ago for a short, restful visit, fully determined not to sing either in public or in private.

The enterprise and public spirit of Daniel Quilp, owner and manager of the Auditorium, is well known, and with "enterprise," when joined to a chivalrous sense of showing honor to a Louisville artist, it is not a matter of wonder that he overcame Miss Green's determination not to sing. Her refusals to appear were of no use. Mr. Quilp has a will of his own, and once deciding to have Miss Green to sing in Louisville he accomplished his object.

"It will be a satisfaction in the coming years," said he, "to know that it was in my Auditorium that her voice was first heard in America, and I have engaged her on her own terms."

The truth is that the princely Daniel had made such golden inducements that the young artist felt obliged to sing. It is a grand thing to be a millionaire in heart as well as in pocket! Here is the program Mr. Quilp himself made out:

Wednesday Evening, August 22, 1894.

A WELCOME HOME CONCERT TO MISS ROSA GREEN.

Siciliana..... ("Cavalleria Rusticana")..... Mascagni  
Intermezzo.....  
Brindisi.....

Mr. Thos. H. Slaughter and orchestra.

Soprano solo, "Echo Song"..... Eaykart  
Miss Anna M. Burkholder.

Contralto solo, "Mon Cœur S'ouvre a ta Voix" ("Samson et Delila")..... Saint-Saëns  
Miss Rosa Green.

Piano solo, "Spinning Song" from "Flying Dutchman"..... Wagner-Liszt  
Miss Blanche Kahlert.

Hungarian Dances, Nos. 1 and 2..... Brahms  
Orchestra.

Harp solo, Mazurka..... Edmund Schencker  
Miss Amelia Beach.

Soprano solo—  
"Song of the Robin"..... Niedlinger

"Last Rose of Summer"..... Plotow  
Miss Mayme E. Chapman.

Contralto solo, "Twilight Echoes"..... Charles Deacon  
Miss Rosa Green.

Sextet, "Lucia di Lammermoor"..... Donizetti

Lucia..... Mrs. Katie Carr Costigan.

Alisa..... Miss Fanny Raymond Clark.

Edgardo..... Mr. Thos. H. Slaughter.

Arturo..... Mr. John Kurkamp.

Enrico..... Mr. Max Drach.

Raimondo..... Mr. Frank P. Seiler.

Plagiarism becomes a pleasure and precludes the possibility of pedantry when the musical criticisms of Louisville's journals can be quoted and wholeheartedly indorsed. The Rosa Green concert on Wednesday night was an overwhelming success.

"Everybody will agree that her rich voice, exquisitely cultivated and so full of the true artist's feeling, well deserves all that has been said in its praise."

"In very truth Louisville has never sent out to the broad stage of the world so true an artist as that singer. It needed no feeling of personal interest or local pride to bring the audience under the spell of her superbly rich and splendidly trained contralto voice. It is a wonderful organ, at once dramatic and sweet, rich in its whole register, and exquisitely cultivated. It is the voice of a great singer, and Louisville should place Miss Green at the head of her artistic children."

Miss Green stands alone. She cannot be classed or compared with the "newspaper singers" that our local journals have made

Every daily and weekly journal has had brilliant and just critiques on the concert, with one exception. A would-be critic or self-constituted musician ventured to remark on the "limitation" of Miss Green's voice, because it was noticeable that the lower notes in "Kathleen Mavourneen" (one of her encores) were "slighted." Before coming to Louisville Miss Green visited in Portland, Me., where at a musicale given in her honor the veteran author, Mr. Crouch, was present. In compliment to him she sang "Kathleen Mavourneen." He especially praised her interpretation, and expressed his pleasure that she sang it as he best liked it—that is, slighting the lower notes and singing it as the greatest artists have always sung it.

The Louisville critic was not musician enough to know that in another selection Miss Green sang three notes lower than those usually (and ignorantly) taken in Mr. Crouch's song. It is evident that some semi-taught musicians do not find it necessary to study and know "les bonnes traditions" to become a critic in these days, but write what their self-importance dictates, not what they should know of the work criticised!

For many years contralto voices have been disappointing to those who have heard and known Alboni, Trebelli, Scalchi, Fabri. All the great contralto artists who have charmed present day audiences have been and are magnificent, satisfying, but in them one missed that superb continuity of tone, the golden resonance that floats from the soul of a violoncello under a master



hand, the tone in truth that distinguished the greatest of contraltos, Marietta Alboni.

As Miss Green came on the stage of the Auditorium time turned backward to a night in Paris many years ago, when Alboni stood before the footlights. The same gracious, queenly bearing, and something more; what our German friends term, "liebenswürdig erscheinung," one felt one's self in the presence of a refined, graceful gentlewoman. More beautiful in face and form than Alboni, but, like her, Rosa Green possesses the magnetism of a noble, generous personality, and as her exquisite voice floated through the great hall we heard the same splendidly sympathetic tones richly resonant that made Alboni's voice so superb in its organ-like continuity. All hearts indeed "opened to that sweet voice," and one at least in the audience had a Simeon-like feeling which may be paraphrased:

"Mine ears have heard again the glorious voice of my childhood's friend, Alboni; now let me depart, or, if I must, dwell with grateful heart in a city that has given so true an artist as Rosa Green to the world."

New York loses much in not hearing this talented singer. It is no wonder London audiences keep her to themselves. Face, form, voice, temperament, a grace of manner and stage presence of that grandeur which only Mrs. Anna de la Grange, her teacher, can give, with a marvelous magnetism, are the attributes of this charming contralto, and Louisville should indeed be proud of decidedly her first and only vocal artist.

A most alluring ballad, "Twilight Echoes," by Charles Deacon, she sang superbly, while the encores it awoke gave us two other gems, "Kathleen Mavourneen" and the gavot from "Mignon." The ballad by Mr. Crouch called forth an *éloge des larmes*, we saw many handkerchiefs raised to wipe away tears; but Miss Green when again called upon the stage with true artistic instinct gave the gavot. Never have we heard it more fascinatingly sung; it was brimful of laughing mischief and left us with happy memories and smiling farewell.

Little Mayme Chapman, the child soprano, discovered and introduced by the Musical Club, is indeed a "wunder-kind;" mocking birds have sung around her cradle and kissed the song upon her lips, while the silvery chromatics of the Ohio's falls find their echoes in her voice, sunshine of Kentucky's golden summer is tangled in her hair and in her eyes are reflected the blue of Kentucky skies. Very meet it was that this fourteen year old child should aid Miss Green, Louisville's first and only thoroughly cultured artist, and if health and strength be given this fairy-like child the dawn of the twentieth century will record her as Louisville's "Jenny Lind"—for such is the quality of the little one's voice.

Fanny Raymond Clark, a niece of the late Dr. Louis Ritter, of Vassar College, whose voice resembles that of her accomplished aunt, Fanny Raymond Ritter, but whose musical education was unhappily prevented by the death of her distinguished uncle, was another young singer who had the honor of assisting Miss Green. Unfortunately she had the misfortune to be cast as "Alisa" in the "Lucia" sextet, which was sung in the old fashioned Louisville fortissimo style. Every singer for himself, it seemed as if the chivalry of Kentucky were attempting to make a quartet by ousting the female element (probably to save the weaker sex trouble), but it was remarked that a soprano shriek dominated all and everything. Much to Miss Clark's credit she sang her lines softly and correctly. She was too much of an artist to attempt to force her voice so as to be heard through the uproar. Her musical education is being continued by an old friend of Dr. and Mrs. Ritter, and her talent with industry gives promise of future success.

The "Cavalleria Rusticana" selections, "Siciliana" and "Brindisi," notwithstanding their voice-wearying altitude, were excellently well sung by Mr. Slaughter, better known professionally as Harry De Lorme, the grandest of gipsy barons.

The closing sextet was certainly intended as a joke, sung as it was in old time fashion, i. e., "If you sing loud and high you sing well; quality of tone has nothing to do with voice-culture." The cast, with the exception of Miss Clark, have all been prominent in choirs and musical societies for many years; it was but right therefore that they, so identified with Louisville and music, should be chosen to appear in the first concert of the Louisville artist whom they have known since her childhood. Their singing, however, reminded one of "Before and after taking of voice-culture."

The coming week will bring us a testimonial concert to our violinist, Mr. Henry Burck, who with his talented young wife leaves us for a year of violin study in Brussels. The program promises an artistic treat, of which we hope to tell you in a future letter.

OCTAVIA HENSEL.

LOUISVILLE, Ky., September 3, 1894.

In one short week a "testimonial" and a "memorial" have been given the founders of one of the most fully equipped music schools in our city—the memorial to the late pianist, Mr. William Frese, who died and was buried at sea two months ago, and the testimonial to Mr. Henry Burck, the head of the violin department of the Frese-Burck Music School, who returns to Brussels to study orchestral conducting for a year or two.

The following is the program of the latter:

Overture, "William Tell".....	Rossini
Orchestra.	
Aria, "Mon Cœur S'ouvre à ta Voix," from "Samson et Dalila".....	Saint-Saëns
Miss Beatrice da Madura Peixotto.	
Violin solo, "Souvenir de Bade".....	Leonard
Mrs. Henry Burck.	
Aria, from "Queen of Sheba".....	Gounod
Miss V. V. Nicholas.	
"Fantasie Hongrois".....	M. Tobani
String orchestra.	
"Ave Maria," from "Cavalleria Rusticana".....	Mascagni
Miss Beatrice da Madura Peixotto.	
(With violin and cello obligato.)	
Cello concerto.....	Lindner
Mr. Karl Schmidt.	

"The Nightingale".....	L. Delibes
Madrigal.....	V. Harris
Miss V. V. Nicholas.	
Violin solo, "Zigeunerweisen".....	Sarasate
Mr. Henry Burck.	
Fackeltanz, No. 2.....	Meyerbeer
Orchestra.	
Accompanist, Henry Zoeller.	

The gems of this concert were the violin solos of Mr. and Mrs. Burck, the cello concerto by Mr. Schmidt and Mr. Zoeller's piano accompaniments.

Words are somewhat too harsh and unpoetic wherewith to describe Mrs. Burck's playing. They cannot tell the gentleness of her girlish face and figure as she stood before the audience, nor can they criticize the grace of wrist and arm, the delicacy of her bowing and the firm, even tones she drew from her violin. Her soul was in her music, and unconscious of her audience she played with the conscientious precision of a pupil doing her "level best" to interpret the "Souvenir" of Leonard, as she had been taught by her talented husband. Her playing was perfectly fascinating and in every way delightful, sending one into dreams of fairy revel and moonlight on jasmine flowers; and yet there is nothing of the pomegranate-like tone and splendid dash of Miss Von Stosch or the rich magnolia-like music of Maude Powell about her, but she is an artist of exquisite promise, and her heart is in her work, and to use a Kentucky phrase, "she'll get there."

Lindner's cello concerto was magnificently played by that sterling musician and musical director, Karl Schmidt. Never has artist more richly deserved the overwhelming applause he received. Germans are alike the world over; if they appreciate anything they say so, if they do not like what is given them they are civil enough to keep silence. The German element here are the best educated musicians, they apprehend music intellectually and are the truest patrons and students of the higher class of music. No wonder then that the members of the Liederkranz and other German societies were present in the auditorium to do honor to the violin and cello department of the Frese-Burck Music School.

To Mr. Henry Burck belongs the "Lorbeer Kranz" of the evening. Since Sarasate we of Louisville have never heard the "Zigeunerweisen" better interpreted, and the dream-like nocturne of Chopin (op. 9), played as encore, has never before been more poetically given, not even by De Pachmann on the piano. Chopin himself must have inspired him; never before has Mr. Burck played so like a veritable Künstler.

If the spiritual presence of those we have loved and lost can return to hear the "in memoriam" we offer them, then Mr. William Frese must have known and recognized his friends in the Temple Adas Israel Sunday afternoon at the memorial service. Here is the program:

Quintet, "Andante".....	Goldmark
Prayer.....	Dr. Moses
"Abendfeier".....	Attenhofer
Liederkranz Male Chorus.	
"Tannhäuser," "Gebet".....	Wagner
Andante.....	Mozart
String Quartet.	

Address.....	Karl Neumeyer
In Memoriam.....	Karl Schmidt
Tenor solo, violin solo, male chorus and organ.	

Participants—Katie Elliot, soprano; Jos. Simons, tenor; Henry Burck, violin; John Surmann, violin; Max Zoeller, viola; Karl Schmidt, cello; Ernst Zoeller, organ; Liederkranz Male Chorus.

Criticism has no place on such occasions, but even the most exacting could find little to criticize if called upon to do so.

The singing of the Liederkranz is the glory of Louisville, and they were in no way behind their usual excellent work. Their best interpreted musical selection was the "In Memoriam" of Karl Schmidt, in which a portion of Chopin's funeral march was introduced as a violin solo, followed by a tenor obligato-like solo, most poetic in effect. The words of this "Nachruf" were by Mr. Neumeyer.

Mr. Ernst Zoeller's organ accompaniments were thoroughly artistic. If it be permitted to criticize prayer and eulogistic address as music, then Dr. Moses and Mr. Karl Neumeyer were thoroughly in touch with Goldmark and Mozart. The poetry of earth, air and ocean rang through the words of Dr. Moses over him who rested amid the "foam and tangle of ocean, calmly sleeping through mists of sunrise and evening's crimson light hung over the silence of the sea."

Mr. Neumeyer's address in the German language was full of such beauties as are found in Jean Paul Richter's writings. Among the many appropriate things he said (but translation into English spoils it): "We could raise no monument upon the grave of William Frese, whose love for his art and untiring devotion to his duties were persisted in even as Death was calling him to his rest; we could place no roses and violets upon his grave; but his monument, raised to alike eternity in the silence of midnight, was heaven's dome, upheld by star rays through the darkness and by sunbeams through the daytime, his constant anthem sung by the eternal voices of the waves."

Since the funeral of the lamented Director Herbeck in Vienna in 1877 I have never attended a more appropriate memorial service.

Weary with overwork and faint with constant teaching Mr. Frese had turned to the home of his childhood in the German land, hoping for rest, and, like a child dreaming of childhood, he closed his eyes and fell asleep peacefully smiling:

Noch in Schlummer	
Die Fesseln fielen die ihn schwer gedrückt,	
Es schwand für in des Lebens	
Qual und Kummer	
Der Geist ist frei! der Scholle längst entrückt,	
Schwang er sich auf zur Harmonie der Sphären	
Was ihm die Welt versagt, wird Gott gewähren!	
OCTAVIA HENSEL.	

## DULUTH.

DULUTH, Minn., September 5, 1894.

THE "Zenith City" has really been musically interesting during the heated term. We were given a taste of good things from a band standpoint by a week's engagement at the pavilion of "The Iowa State Band" of forty musicians, directed by Mr. Phinney.

We are cast down by the removal to Des Moines, Ia., of our leading violinist, Herr Carl Riedelsberger—our loss is surely their gain. Mr. Riedelsberger, in his "farewell chamber concert," showed us how great is our loss. With the assistance of Mrs. Emil Schmied, pianist; Mr. Ernest Lachmund, cello; Mr. Flaaten, violin, and Mr. Trautvetter, viola, Duluthians were given a musical feast. Mrs. Augusta Ohstrom Renard gave valuable vocal assistance.

The parlors and dining hall of the Spalding is the popular place for recitals. We have recently had the pleasure of hearing Miss Donovan, contralto, in a recital, assisted by her teacher, Miss Margaret Macdonald, Mr. Riedelsberger, violin; Mrs. Loman, pianist; Mr. Schiltz, basso.

On Wednesday evening, August 23, your correspondent at the Spalding gave the following song recital. The splendid work of Mrs. Loman, who accompanied, helped me in whatever success I made:

Matthisson—"Adelaide".....	Beethoven
Ibsen—"Marguerite's Cradle Song".....	
"The Princess".....	Grieg
Bjoonson—"Good Morning".....	
Schukowsky—"The Dream".....	
Heine—"Du bist wie eine Blume".....	Rubinstein
Lermontoff—"Yearnings".....	
Welhaven—"Afar in the Woods".....	
"I Hardly Know".....	Kjerulf
Bjoernson—"Synoves Song".....	
Moore—"My Heart and Lute".....	
Rensseler—"Twilight".....	Nevin
Field—"Little Boy Blue".....	
Burns—"On the Seas".....	Baker
Goethe—"The Erl King".....	Schubert

On Tuesday evening, September 4, with almost no preparation was given a concert of rare merit. The idea of giving it sprung from the needs of the homeless thousands saved from the horrible fires at Hinckley. The beautiful Methodist Church with its fine Hutchins organ was cheerfully offered. The Arion Male Quartet, the Gounod Choir of fifty voices, Miss Anderson, mezzo, soprano; Mrs. Hall, soprano; Miss Moak, contralto; Mrs. Loman, organist; Mr. Merrill, violinist; Miss Kline in recitation; Mark C. Baker, tenor; Mr. Williams, pianist; Mrs. Schmied, Mrs. Thoburn and Miss Shepard, accompanists, made an array of talent that any city might be proud of. The hearty good will with which everything was done made the occasion a satisfaction. A large and enthusiastic audience showed unmistakably their appreciation of the thoughtfulness of the artists, and, best of all, over \$500 is handed the relief association. All praise to Duluth's noble musicians who thus show themselves to be men and women in the highest sense as well as capable musicians!

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PAUL MENDE, Viola.	
HENRI HAAGMANS, Violoncello Virtuoso.	
SOL. MARCOSSON, Violin Virtuoso.	
FRANK S. PORTE, Violin.	
RICHARD HELM, Double Bass Soloist.	
ASSISTED BY	
Miss CLARA S. HENLEY, Soprano.	

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*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

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—BY THE—

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ESTABLISHED JANUARY, 1880.

No. 757.

NEW YORK, WEDNESDAY, SEPTEMBER 12, 1894.

#### NEWSDEALERS

Should place their orders immediately with their supply houses for the September Special Issue of THE MUSICAL COURIER, which will contain also the first European (International) Edition of The Musical Courier, making together the largest and most interesting illustrated weekly paper ever published.

MR. AUGUSTUS BAUS resigned his position with Mr. J. Balz last Monday and is now open for a position. His resignation takes effect next Saturday.

BUSINESS in Schwander actions is good with Wm. Tonk & Brother, the American agents for this famous French firm. The Schwander has been successful in America the past year and there is nothing seemingly to prevent its prestige from being increased this coming season.

THERE'S no more use of arguing the matter: the retail piano business in New York city is better. Anything except closing up would be better than the conditions during the last two months; but we mean that it is now substantially improved. And the wholesale business, too, is improving remarkably.

MR. HENRY BEHR, of Behr Brothers & Co., who went to Europe some time ago to recoup his health, is expected home now in a few weeks. Mr. Horace F. Brown, traveler for this house, was last heard from at Seattle, Wash. This trip of Mr. Brown's is a long one and will be extended some time yet. He is meeting with considerable success.

THE Brown & Simpson Company, of Worcester, have been notified by their agent, Mr. A. C. Long, of Lykens, Pa., that a Brown & Simpson piano exhibited by him at the Lykens' Fair has won the highest award and a diploma. In announcing this fact to Brown & Simpson Mr. Long states that everybody, including himself, is delighted with it, meaning the piano.

DEALERS who are desirous of securing pianos in fancy cases for the fall trade will do well to inspect the stock of Kranich & Bach, now on exhibition at their warerooms, corner Twenty-third street and Second avenue. Kranich & Bach have made quite a number of changes in their casework, and while not considered new styles exactly, the changes have added to the general appearance of the instrument.

LUDWIG & CO. still state that their trade is increasing rapidly. The boom that they are enjoying has been steadily growing, and at the present time seems not far from the top notch. It's a steady increase day by day, week by week, month by month. Wherever the Ludwig piano has been introduced it has met with great success. This success has a financial side to it that is pleasing to the dealers.

MR. OTTO WISSNER, has given up his trip to the mountains and is at his office every day. Work on more concert grand pianos is progressing rapidly. The success of the first one has stimulated this portion of the production of Mr. Wissner. Another thing, there is now in the varnish room of the Wissner factory considerably over 50 grand piano cases. This is an astonishingly large number of grand cases to have in process of construction, and shows to what magnitude the grand sale has been pushed. The Wissner concert grand piano to be played at the Worcester Festival by Mme. Julie Rivé-King is the same instrument first played in public by Mr. Anton Seidl at the Seidl concerts at Brighton.

B. DREHER'S SONS, of Cleveland, Ohio, have taken the Wissner piano and will push it to the front among the best music loving people of that city. Some exhaustive plans have been laid for the Wissner success in Cleveland, and the piano's ultimate success seems assured.

Several other large houses that are closing with Mr. Otto Wissner will be announced shortly as Wissner agents.

MESSRS. DECKER BROTHERS have just issued an "Abridged Catalogue," a unique little book of some twenty pages, handsomely embellished, and containing five strikingly good illustrations of specimen styles. It is just the sort of book that will attract the attention of people of good taste who appreciate the cultured work of Decker Brothers, and is sufficiently small to be readily carried about, when a more pretentious catalogue would be thrown away.

THE postponed meeting of the Music Trade Salesmen's Society of America will be held this evening at 8 o'clock at the Kensington Hotel. Present indications, as reported by a member of the executive committee, are favorable to a large meeting, at which the business on hand can be thoroughly discussed and, if possible, concluded. Salesmen are anxious to have this meeting a large one, and everyone eligible for membership is cordially invited to attend.

MR. FRED. L. DREW will take full charge of the road business of the Vose & Sons Piano Company, commencing at once. Mr. Drew will go out shortly backed by a great stock. Plans are being perfected for the coming season, the carrying out of which will materially advance the Vose piano. This piano wherever sold has been a money maker for the dealer. Mr. Drew is no new man to the trade, having been some time with the Vose & Sons Piano Company as traveler.

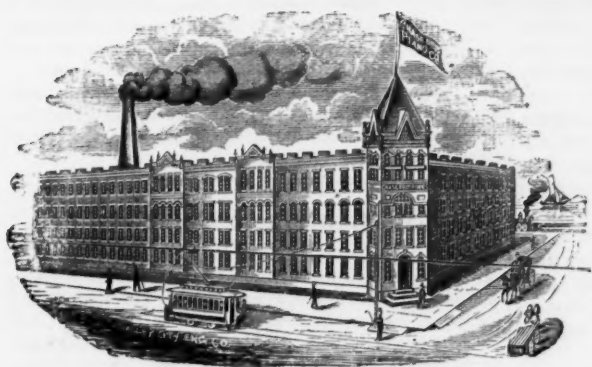
SOME time ago Mr. Freeborn G. Smith made an offer to a manufacturer of the Dunham piano. He was to push the piano to its old time prominence and made an offer that was fair for the business, the manufacturer sharing in the deal. The piano has ceased to be a factor in the trade, in fact, so dead has it become that the trade has almost lost sight of it, while the public hardly know its name now. Instead of letting the piano once more assume its prestige or have new prestige made for it the manufacturer decided to continue his nap, which Mr. Smith had but slightly disturbed.

IN the prospectus of the Scharwenka Conservatory recently sent out we notice that a department for the autoharp has been added to the curriculum, which will be under the direction of Mr. Louis Melcher. This recognition of the autoharp by a conservatory so important among the institutions of musical learning as the Scharwenka is the strongest testimonial which has been accorded it.

The entrance among musicians and promoters of education of this modern musical instrument is a noteworthy advancement for it in the right direction.

The Autoharp Club, at East Nineteenth street, near Broadway, will open on September 17. Mr. Hermanson will be in charge.





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The greatest invention of the age; any radical changes in the climate, heat or  
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lenge the world that ours will excel any other.

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## JACOB DOLL,

SUCCESSOR TO

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Southern Boulevard, East 133d St. and Trinity Ave.

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MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

**C**OLLECTIONS continue sluggish. The best posted men in the piano business estimate that it will be several months before money will begin to come in as it should, but in the meantime these same men are doing all in their power to increase their outstanding accounts, because they have faith in the ultimate results.

**T**HE Weaver Organ Company report business as greatly improved, although their preparations for the fall campaign are not completed. They have a number of new styles of cases which will be ready for introduction in the course of a few weeks, and although the styles now running in their catalogue are by no means out of date, the new cases to be offered will create a lively interest in the trade on account of their originality.

**T**HERE will be some changes in the retail piano business in New York city among the floor salesmen this fall that will place some men in higher positions and lower some to the ranks.

The summer strain that all have passed through has brought out the qualities of each man, and at the opening of the winter season there will be a considerable weeding out in some quarters, and the best men will come to the fore, as they deserve.

**M**R. WILLIAM STEINWAY, in speaking of Professor Helmholtz—whose portrait and obituary are printed elsewhere in this issue—said: "He was one of the most impressive and at the same time delightful men I have ever met. When he was in New York I had the pleasure of a long conversation with him, and I have seldom if ever heard a German who had so excellent a knowledge of the English language. "Everyone knows of his marvelous work in the field of acoustics and what a comprehensive indorsement he gave to the Steinway system of piano construction, but only those who had the pleasure and honor of personal acquaintance with him could realize his charming personality, tempered always with the dignified reserve which belonged to a man of his learning. The world has lost a great scholar and a true gentleman."

**S**ALES MEN sent out on the road are quite apt to overpush a dealer in their anxiety to secure orders. The usual result of this misdirected energy is to get one order from a dealer who does not particularly desire the piano he is purchasing, but takes it under pressure.

After he has ordered the piano comes mature reflection, which demonstrates to him that some other interest is being kept aside in selling the instrument. Then the work must be done all over and the first order counts for but little.

Salesmen do this overcrowding quite frequently, because their houses press them for orders.

Present orders mean nothing, if there are no further prospects. What is the use of having a traveler on the road making agents if these same agents merely give him an order for one or two pianos and never order more?

That is not an advancement of business.

What is needed is an agent who will continue to order not only when traveling men call upon him, but when he is out of the stock the traveling man has sold him.

When a traveling man is not overpushed he will not overpush the dealers.

**P**ROBABLY never before in the history of the trade has so much attention been paid to case work as during the summer now happily over. The stock that has been prepared for the fall will contain some surprising features, some entirely new and original designs and a display of woods and veneers such as will gladden the eye of all who love the beautiful. The improvement has been unusually universal; it seems as though every piano maker has been roused to special effort, and each has attempted to outstrip his competitors.

One cannot go into a factory at the present time without having attention drawn to this or that particularly striking example of what can be done in matching veneers or in treating some peculiar wood. And it is not so many years ago that any wood other than rose-

wood was looked upon with contempt if not suspicion. Of course there were even then some exceptions, but the general endeavor seemed to be to make a piano case as sombre and funereal as possible. Then came the change which, with the usual mercurial temperament of Americans, sent the average piano maker to the construction of gaudy red mahoganies and extremes of other woods that were better suited to adorn a cheap barroom than a refined parlor or music room.

Now the matter has settled back to a medium between the two extremes that will give us for some time to come at least examples of pianos that shall show an advance in good taste commensurate with that in other lines that go to the furnishing of modern houses.

### BEWARE OF FRAUD.

**T**HE visit paid by our Mr. Blumenberg to Europe this year has disclosed to him the fact that a regular traffic exists in the production of fraudulent and illegitimate musical instruments supposed to be old, and prepared especially for American collectors, who become the victims of systematized robbery and fraud.

Clavichords, harpsichords, spinets, violins, cellos and curious instruments in imitation of mediæval types are manufactured or doctored to give them the appearance of old specimens, and they are placed in the track of American buyers, who are apparently misled chiefly because of their confidence in the parties engaged in this line of business in Europe and their agents in the United States.

It is therefore our duty to advise all persons who propose to spend any money on such objects to investigate the party or parties offering them for sale. Europe has been scoured of nearly all perfect specimens and the pedigree of nearly every legitimate instrument is known. If this cannot be produced together with the instrument no one should be tempted to purchase, for it is almost certain that a "fake" or fraud is about to be foisted upon him, especially if he is an American—for the stuff is made particularly with an eye upon the American market.

### Notice.

**W**E beg to announce that we have this day purchased the business of the Memphis Music Company, including their stock of sheet music, music books, musical instruments and merchandise, good will, notes, accounts, &c., and have consolidated the same with our piano and organ business in our new building, No. 359 Main street (just across the street from old stand). We are now prepared to supply our friends and the general public with everything in the music line from a mandolin pick to a Steinway grand piano. Respectfully,

O. K. HOUCK & Co.,

Successors to Jesse French Piano and Organ Company and Memphis Music Company, 359 Main street, Memphis, Tenn.

### Steinway to Helmholtz.

*Frau Professor von Helmholtz, Charlottenburg-Berlin.*

Unsere innigste Theilnahme an dem unersetzlichen Verlust den Sie und ihre Familie wie die ganze zivilisirte Welt durch den Tod des grossen Denkers und Forschers Hermann von Helmholtz erlitten.

STEINWAY & SONS.

### TRANSLATION:

Our most heartfelt sympathy in the irreparable loss you, your family and the whole civilized world have sustained by the death of the great thinker and savant, Hermann von Helmholtz.

### Change in Canada.

**T**HE Dominion Organ and Piano Company, of Bowmanville, has changed hands. The present proprietors are John W. Alexander, John H. Kidd and William McConnell, the two last named having been formerly with the Bell Organ and Piano Company. Under its new management the company will undoubtedly rapidly extend its already large business.

### A Mandolin Factory.

**W**ITHIN the next few days New Orleans is to have a mandolin factory, which will give employment to a number of hands. It is to be established at Nos. 818 to 822 Conti street, and is to be run by Mr. Rene Grunewald, the energetic son of Mr. Louis Grune-

wald. New Orleans possesses many advantages for a factory of this character, and the climate and geographical locality of the city is such that the factory can successfully compete with similar establishments elsewhere. The machinery, which is costly, has already arrived, and the factory is now almost complete, and it is expected that it will begin operations during the coming week.—"Times Democrat."

### The Stratton Music Company Fail.

**T**HE Stratton Music Co., Sioux City, Ia., musical instruments, failed on September 3, giving chattel mortgages aggregating \$12,000. The John Church Company was in first with a \$1,500 mortgage. The Security National Bank, of this city, is the principal creditor, holding a third chattel mortgage to secure \$6,300. Other liabilities will swell the total to \$20,000; assets, \$28,000.

### New Firm in Texas.

**H**OLLINGSWORTH, BULLINGTON & CO. have succeeded W. H. Vaughan in the piano and organ business at Dallas, Tex. Their warerooms are at No. 261 Main street. Mr. Ben Hollingsworth has been in this city for the past few days selecting stock.

The new firm will handle the Steck as their leader; also the Needham pianos and organs.

Both Mr. Hollingsworth and Mr. Bullington are piano men, and the opening seems to be a very favorable one for the building of a substantial and lucrative business. In the Steck piano they have a high grade instrument which will interest musicians and which they can recommend for musical qualities and durability.

In the Needham goods they have something which interests everyone in need of either a piano or organ.

The Needham organs are among the old time makes and have acquired an excellent reputation. The Needham pianos are thoroughly reliable and at a moderate price.

### Staib Piano Action.

**T**HE new building which is being erected by the Staib Piano Action Company in Harlem is progressing rapidly. It is now up to the second story, and they anticipate will be ready for occupancy by January 1.

### Trade Notes.

—F. O. Fritz will open a music store at Plattsburgh, Mo.

—A. W. Lighty has opened a music store at Remington, Ind.

—H. Gerson, with Carl Fischer, will shortly go out on the road in the interest of his house.

—The M. V. Sprague Music Company is a new concern at Chatham, N. Y. J. T. Rider is manager.

—Mr. Wm. Foster, vice-president of the Weber Piano Company, returned from his Nova Scotia trip last week.

—Mr. Carl Fischer, who has been abroad for the past month and a half, is expected to return some time during this week.

—The Bell Organ and Piano Company, of Bowmanville, Canada, has sued Thos. Carter, of Vancouver, for \$16,000 due on notes.

—A. H. Morehead, late with the Nelson Piano Company, of Grand Rapids, has taken a position as salesman with the Starr Piano Company.

—Mr. Donelan, who until a short time ago was connected with F. Muehlfeld & Co., has taken a position with Campion & Dagle, case makers.

—Mrs. George W. Lyon, of Chicago, Ill., and her family are now at Lucerne, Switzerland. They are expected to arrive here toward the end of October.

—Geo. Jardine & Son, the organ builders, have recently established a branch office at 101 Fifth avenue, Pittsburg, Pa., under the management of Mr. W. P. Hanna.

—Mr. Otto Suto, the eminent dealer of Baltimore, returned to America last Monday, coming from Europe on the Trave, of the North German Lloyd line.

—The Musical Record Company, of New York city, has been incorporated with a capital of \$100,000. Directors M. J. Cohn, Louis Cohn, Sigmund Glee and Benj. Klee.

—Mr. Otto M. Heinzman, who has been in the employ of Wm. A. Pond & Co., on Union square, for several years as salesman, has connected himself with the New York Music Company, No. 12 West Twenty-eighth street.

### Which to Buy.

That make of Action which has a sympathetic touch, quick, perfect repeat and carefully constructed to withstand climatic influences, is the make to buy.

You can be supplied with just such Actions by applying to

**Roth & Engelhardt,**  
St. Johnsville, New York.



## Season of 1894-5.

. . . .

The coming Fall and Winter seasons bid fair to show a greater activity in almost every line of business than at any time within the past two years. Wise dealers are preparing to take advantage of this condition.

## The Briggs Piano,

now in its twenty-seventh year, has never had a stronger hold upon or enjoyed the confidence of its agents to a greater degree than at the present time. A large number of the leading dealers of the country use our Pianos very successfully. You should not fail to investigate their merit.

BRIGGS PIANO CO.,

No. 615—621 Albany Street, Boston.

## SPECIAL NOTICE.

The unexpected necessity of increasing the size of our first European (International) Edition to 116 pages has made it impossible to produce that issue in time to combine it with our number published here on September 19. It has therefore been decided to make the amalgamation of the New York September Special and the European (International) fall on

WEDNESDAY, SEPTEMBER 26,

which will give another week's time for the receipt and arrangement of advertisements.

## THE TRADE IN VIENNA.

VIENNA, Austria, August 22, 1894.

FOR nearly half a century Francis Joseph I. has been Emperor of Austria, and from the very outset of his reign he began to beautify and improve the city of Vienna, with the result of making it one of the most attractive cities on the globe. Its commerce has vastly increased, chiefly by means of an extended system of manufacturing in iron, textiles, fancy goods, meerschaum (a specialty), jewelry and various other industries, and it is perfectly natural to conclude that the musical instrument trade grew apace with the many others that are helping to extend the commerce of this great city; but such is not the case. Vienna cannot be considered an important centre for the production of musical instruments, nor does its sheet music trade prosper as it might be supposed, considering the importance of the city as a musical centre.

## Pianos.

One statement alone will be sufficient to illustrate the state of affairs in the piano manufacturing industry of Vienna, viz.: *There is not one piano factory in the city of Vienna that uses steam or that has any use for steam.* Is not this remarkable? Certainly in one view of the case, and then not so in another. Steam is a life necessity for us; for Vienna it is too fast, and hence it interrupts the equanimity and the equipoise of the delightful life one can pursue in the *Kaiserstadt*.

I believe there are some 300 to 400 names of piano, organ and musical instrument makers and dealers in the Vienna City Directory, but how misleading this formidable array becomes apparent upon investigation. True, there are many piano manufacturers in Vienna, but the great majority of establishments consists of the proprietor and one apprentice, and between these two and the supply houses a grand piano is turned out in about ten weeks, and there are very few uprights made, nearly the whole production consisting of small grands.

These little factory concerns purchase everything, from the grand case down to the sound-board bridges, from supply houses, and when the piano is ready for polishing an outside, itinerant polisher who does similar work for a half dozen "factories" is called in and he finishes up the job. With the exception of a half dozen factories this represents the Vienna system of piano manufacturing.

There are several houses of renown in Vienna, among whom Ludwig Bosendorfer, patron of music and art, easily takes the lead as the best known also outside of Austria. Bosendorfer's concert hall is also a historic spot, it having been "opened" by Hans von Bülow as the new Bosendorfer hall in 1878, and when not in use for concerts it is filled with grand pianos, of which Bosendorfer still produces over 500 a year (without steam power), uprights being made only on order. The instruments are made with the utmost care and precision, and are generally preferred, as a matter of course, by the patriotic Vienna and other Austrian citizens. I may as well say that in curious contradistinction to the old fogysm that despises steam, all the Vienna piano manufacturers use full iron plates and make modern overstrung pianos. The actions are the same that were in use in grands in Beethoven's days and cost at the action factory about \$1; that is to say, the one escapement, rail and shank are all there is to it, and when they cover their hammers they fit and set the action. There is no such institution in Vienna as a French, a German or an American piano action factory. There

is too much steam in those factories for the Vienna people.

Friedrich Ehrbar is also a Vienna piano manufacturer of distinction, who has a most artistic recital hall in a handsome building, and who also makes grand pianos, but despises steam, as all the others do. Notwithstanding this feature, he continues to supply a certain demand, which is filled by the employment of about 25 or 26 men in the same building where his beautiful hall is located. The instruments are made with skill and all the precision possible, with manual labor, and give thorough satisfaction to those who like them—as Abe Lincoln would say.

The people of Vienna and other Austrian cities are not partial to a powerful piano tone, and the piano manufacturers are themselves responsible for the present taste, and hence the piano trade suffers. It will be found axiomatically true that the smaller the piano tone the smaller the piano trade; the bigger (let us call it) the piano tone the greater the piano traffic. Germany and the United States and Russia prove this as conclusively on one side as France, England and Austria prove it on the other side. So long as these piano manufacturers cater to a small tone; so long as volume will be sacrificed to delicacy and so-called refinement of tone, so long will the piano fail to fulfill its ordained function and mission, as it has developed on a par with musical culture and the general broadening of the musical sense itself. Facts are strong and stubborn things, and I cannot see how certain piano manufacturers can get away from facts.

There is not one Vienna-made piano sold in London in a year, and yet that city is a great market for German and even American pianos; and right in the city of Vienna Bernhard Kohn, the largest dealer, sells the pianos of Steinway & Sons in quantities and those of Julius Blüthner, of Leipzig, Germany, keeping an excellent stock of both makes on hand. These two makes he sells to the better class of citizens and to musicians. For the ordinary run of trade he keeps Vienna grands that cost \$100 American money wholesale, *made by hand!!* No steam!! The steam pianos made outside of Austria bring from \$500 to \$1,000 and more retail; the hand made Vienna pianos sell from 200 to 450 florins, that is, from \$80 to \$180 or \$200.

Is there a more eloquent lesson than this, not only for Austrian but for other piano manufacturers outside of Germany, the United States and Russia; for let me say that the Russian pianos of Becker, of St. Petersburg, and Schroeder, of St. Petersburg, exhibited at the Antwerp Exposition this year confirm the favorable opinion gained by the pianos of these two firms at the Chicago Exposition. As a certain American said to me at Antwerp, "They are dandies," and when we say anything is "a dandy" it means encyclopædic volumes of praise. At least I feel that way about 4,000 miles from base.

Production is another evidence of prosperity. That is to say, quantity besides quality enters strongly as an argumentative factor. How many pianos are made in Vienna annually? I am in the habit of going through these statistical questions pertaining to the piano, organ and music trade pretty thoroughly. I should place the normal output at about

4,000 pianos a year in that city, and a slight increase in busy years. That is to say, the city—the musical city of Vienna—does not produce in one year as many pianos as Thomas F. Scanlan turns out of the New England piano factory in Boston. This state of affairs is, of course, much worse than Paris, where about 12,000 a year are still produced, with a constant and rapid decline, however.

I should think that there is a lesson in all this, not only for Paris but for London and for all cities where the old foggy element seems to consider its future secure because it disdains to recognize the living issues. I should merely refer these gentlemen manufacturers to the compositions for the piano of the latter day giants—Rubinstein, Liszt, Taussig, Brahms, Grieg, Tchaikowsky, d'Albert and others—and examine the dynamic expressions and the power which must be obtained to make them effective. It cannot be accomplished on pianos that offer no resistance, and besides this in the great works for the instrument it does not stand alone; it is a component part of the orchestra. And has there been no development of tone-volume in the orchestra during the past forty years? Is Richard Wagner a mere myth?

We all know who Nanette Stein was; she married Streicher, of Vienna, who got into old Stein's business through this alliance. (By the way, how curious the word STEIN has become identified and interwoven with and into the piano industry! There is the original STEIN, of Augsburg and Vienna; then there is a splendid piano made in Bayreuth, the home of Wagner, by a firm known as STEIN graeber & Sons; then there is the great house of Bech STEIN, and then we have STEIN way & Sons).

Well, to return to that gifted Nanette Stein. She worked hard at the business, and Beethoven and his contemporaries liked the pianos. The firm became J. B. Streicher & Son under the influence of their son, and he and his son did a large business for those days, and some of the profits were put into real estate, much of which was unimproved. Now, when the Emperor Francis Joseph I., of whom I speak in the beginning of this article, began to develop Vienna and give it its remarkable "boom," this Streicher real estate, together with other non-pianistic real estate, rose in value to such an extent that Mr. Emil Streicher, the present owner, can manage the piano manufacturing business with eight men. He really does not need any, for he has an ample income and can do without either industry or commerce.

After this we come to some co-operative piano manufacturing concerns in Vienna, such as the "Lyra," and then the "Erste Productive Genossenschaft der Clavier-macher Wiens." If this name were put on the fallboard of the piano the instrument would have to be enlarged to 12 octaves. The very fact that it is difficult to pronounce the name and utterly impossible for the average Austrian citizen to remember it is considered the greatest advertisement the piano of that polysyllabic concern can have.

Otherwise I have no firms of importance to refer to in this city on the "Beautiful yellow, mud colored Danube."

## Organs.

There are few organs made here, and I wish to say for them that they are real musical instruments blown

## The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK



by pressure bellows. The long bearded professor at the organ, if he were to use one of them, would find the wind blow through his whiskers and drive off the period producing fly. But there are not enough made "to go round," as the cowboy said when he found the whiskey bottle empty. To supply the deficiency, the same Mr. Bernhard Kohn, who established himself in 1854 in the piano and organ business at Prague, Bohemia, and who has the largest retail establishment in Vienna—the said Mr. Kohn, to supply the demand, sells large numbers of Mason & Hamlin organs and also Chicago Cottage Organs. He is a great admirer of American musical instruments, and that is probably one reason why he has become a successful merchant.

I believe that Vienna produces less than 100 harmoniums, as reed organs are called, per annum.

#### Publishers.

Lists are always handy for business purposes and I therefore give one of the chief music publishers—large, small, important and indifferent—in Vienna. If I have missed any leading publisher it is his, not my fault.

Ludwig Doblinger, H. Kempf, M. Krämer, V. Kratochwill, B. F. Lang, Tobias Hasslinger, Albert Jungman & C. Lerch (formerly C. A. Spina), Otto Maas, Albert J. Gutman, J. L. Pick, Th. Rattig, Rebay & Robitschek, M. Schubert (no matter where you go you will find a Schubert somehow or other in music), J. Weinberger, T. Witek, Marie Gross, Gustav Lewy, F. X. Ascher.

Some of these do a ridiculously small trade, some live almost entirely from the orchestra and military band player and none do a large business. Some of the names remind us of past glories in the Vienna music publishing trade and at the same time show us how the Leipzig, the Berlin and the London and Paris publishers have outstripped the Vienna firms, for there is no music publishing house in great Vienna that does as great a trade as does, for instance, Jürgensson, of Moscow, not to speak of our American publishers. It takes too much time to be busy, and the Vienna people are too contented and happy to disturb themselves even if their own Johannes Brahms goes outside to have his works published. That makes no particular difference to a Vienna music publisher so long as he can manage to get to his store at about 10 and lunch from 12 to 2 and go home at 4. Then, of course, there is the opera and a concert if no opera, or something else equally pleasant, and so it goes until—well, until no music need be published in Vienna, for the actual work of publishing, that is of engraving or lithographing, has already departed, and therefore there is really no real publishing done any longer in Vienna. *Mein Lieben was willst Du noch mehr?*

M. A. B.

#### BRIGGS.

#### Great Advances Made.

SOME time ago THE MUSICAL COURIER hinted at things which were going to surprise the trade this fall and which were in preparation by the Briggs Piano Company. At that time no one in the trade outside of the Briggs factory knew what was going on within its walls. The printing of information regarding what was going on was not indulged in, and only the hint thrown out that something of general surprise was in store. In regard to the plans of this company but little can now be given out, but that little is extremely interesting. The trade plans for the fall have a scope surprising to anyone not acquainted with the house. These will be put into effect, and the result will be great business and additional prestige for the Briggs piano. Wishing to do a great deal with this piano the manufacturers have been all summer preparing the piano so as to support the work laid out for it, which will surely be done.

During the summer months a course of preparation has been so well done that a glimpse at the new stock of Briggs pianos fairly staggers old and hardened piano experts. Here is what has been done for the piano artistically as well as commercially:

This house has succeeded somehow in finding some of the handsomest veneers ever seen in any place in this country. No expense has been saved in this selection of veneers. Only the choicest logs to be found in the country were purchased. Nothing that was simply beautiful was considered for an instant. The veneer had to be superb and the peer of anything ever seen before it was at all considered. The selection of veneers was an undertaking of a great many weeks, and when the Briggs Piano Company had secured just what they wanted they had most of the cream of the veneer market.

Then commenced the manufacture of the new Briggs, for

it is practically a new piano. To see a new piano and one made months ago side by side is to see wonderful improvement in appearance. The new designs are simply superb, every style having points of excellence that win a dealer's eye at once. The lines are soft and pleasing, giving one the impression of rare pieces of cabinet work, which they are. No "gingerbread" work is on any of the new styles. They look like a piano, not like a coffin or a ladies' chiffonier.

The finish is the best that has ever been turned out by the Briggs Piano Company. The varnish work seems to have been done by the master of all master varnishers.

A piano having such a case would sell if it was the veriest truck as regards musical qualities. When such a piano bears the name of Briggs the successful sales of great quantities of these instruments can be foretold.

With this great stock of pianos the Briggs Piano Company are ready for fall trade. Every member of the company has been busy all summer. Mr. Briggs has been up to his head in work and is not getting his breath as yet. Mr. Irish has been looking after finances, and has been busy, while Mr. Furbush has disposed of all the old stock of Briggs pianos. They start the fall of 1894 with a brand new, clean stock, every piano of which is in the finest possible shape to sell to the dealer, who can just as easily dispose of it to the consumer.

The Briggs piano, always noted for its construction, has been improved even in that respect. One ceases to wonder at the ability to stand that all Briggs pianos have, when he looks at the manner in which they are constructed. Nothing but the finest workmanship is used upon them, nothing but the finest quality of material enters into their construction, and the men who oversee this portion of the work have been known for years as among the best piano builders in the country.

These same piano builders have been busy with the artistic qualities of the piano. Some things have been altered and the scale improved; always of artistic quality, the tone of the new Briggs has only been deepened, rounded and mellowed by this work. The scale is beautiful in its evenness, the sonority of the instrument of that rare quality emitted from a well tempered brass instrument when blown softly, while the volume is immense in intensity, though not with the suspicion of the presence of metallic quality. In pianissimo the instrument is soft and winning, the tones thoroughly sustained and distinct, giving a different tone-color when the pianissimo pedal is depressed, which is something much sought after, but not always obtained in upright pianos.

With such a stock to draw on Mr. Furbush can go out assisted by Mr. Dowling and sell large quantities of pianos. A dealer once seeing a new Briggs piano will simply fall in love with it. Other things are in process of formation and will be given out in course of time.

#### Some Newspaper Misinformation.

MR. J. W. GUERNSEY, of Scranton, Pa., did not leave for home Friday last. He is still here.

Messrs. O. A. Kimball and P. H. Powers, of the Emerson Piano Company, are not coming to New York this week and are not "daily expected."

Mr. S. A. Gould, of the Estey Organ Company, was not in New York on Friday last. He was and is in Boston.

Gen. Julius J. Estey was in Brattleboro last Friday, and not in New York.

Mr. E. E. Perry is not "with the Chicago branch of the New England Piano Company." He is a traveler of this company, with headquarters in Boston.

#### In Town.

AMONG the trade men who visited New York city the week past, as well as those who called at the office of THE MUSICAL COURIER, were the following:

F. H. Thayer, of the Fort Wayne Organ Company, Fort Wayne, Ind.

F. Knoll, Buffalo, N. Y.

L. E. N. Pratte, Montreal, P. Q.

J. A. Baker, Philadelphia, Pa.

J. H. Kurtzenknecht, Jr., Harrisburg, Pa.

A. Pollack, of Junger & Gass Company, Mobile, Ala.

J. W. Guernsey, of Guernsey Brothers, Scranton, Pa.

Mr. Leland, of Olean Music Company, Olean, N. Y.

L. H. Clement, of Ann Arbor Organ Company, Ann Arbor, Mich.

J. M. Richardson, of J. A. Richardson & Brother, Georgetown, Tex.

D. F. Laubenstein, Ashland, Pa.

Geo. T. McLaughlin, of H. D. Smith Music Company, Denver, Col.

W. A. Trumbull, Lowell, Mass.

H. Day, of Pease Piano Company, Chicago, Ill.

F. T. Estabrook, Elmira, N. Y.

Mr. Luckett, of Metzertott Music Company, Washington, D. C.

Mr. Whitney, Quincy, Ill.

B. Hollinsworth, Dallas, Tex.

#### Mr. Engelhardt's Bereavement.

MR. FRED'K. ENGELHARDT, of the firm of Roth & Engelhardt, who returned from Europe on Tuesday of last week, received on landing the first intimation of the death of his youngest son, which occurred on Friday, September 7. A number of Mr. Engelhardt's friends met him at the steamer and conveyed the sad intelligence.

#### AMERICANS ABROAD.

WITHOUT taking into account the large number of American musical people who visited Europe this year, it would appear that a respectable percentage of the members of the American music trade were abroad for many reasons, thus giving a formidable representation in Europe of what America is doing in music.

We can remember the following among others who went abroad and are either back or about to return within the next month or so:

C. C. Curtiss.....	Manufacturers Piano Co., Chicago
H. D. Cable.....	Chicago Cottage Organ Co.
G. W. Tewksbury.....	Chicago Cottage Organ Co.
Charles W. Keidel.....	Wm. Knabe & Co.
James E. Healy.....	Lyons & Healy
Otto Wissner.....	Brooklyn
Otto Sutro.....	Baltimore
Rudolf Dolge.....	A. Dolge & Son
N. Stetson.....	Steinway & Sons
W. R. Gratz.....	New York
Carl Fischer.....	New York
O. Muller.....	Julius Bauer & Co., Chicago
W. W. Kimball.....	Chicago
Chas. H. Parsons.....	Needham Piano-Organ Co.
E. P. Carpenter.....	World's Fair Judge
Wm. F. Decker.....	Decker Bros.
Geo. Nembach.....	Geo. Steck & Co.
Melville W. Clark.....	Story & Clark Organ Co.
Mr. Gerner.....	Chicago Cottage Organ Co.
Lew Clement.....	Ann Arbor, Mich.
Chas. Bruno.....	New York
J. N. Merrill.....	Merrill Piano Co., Boston
F. W. Baumer.....	Wheeling, W. Va.
H. H. Hoene.....	Mellor & Hoene, Pittsburg
Alvin Kranich.....	Kranich & Bach
Lucien Wulsin.....	D. H. Baldwin & Co.
B. F. Owen.....	N. Stetson & Co.
Harry Coleman.....	Philadelphia

Our Mr. Blumenberg, who is still in Europe, managed to meet most of these members of the trade in one section of the country or the other, and has been in correspondence with most of them during the summer. They all seemed to have enjoyed their trips, and many of them combined business with pleasure and contrived in one way or the other to gain advantages either in studying commerce or manufactures, in arranging new trade connections, in broadening their culture generally or in training themselves for the approaching term of business, which is destined to tax their organisms to the usual American extent.

All, or nearly all have given much time to the study of the comparisons that prevail between our methods and those that obtain in Europe, and it is seen that many of our advantages are offset by the terrific strain under which we rush through life in our country, whereas the European takes life comfortably, and without subjecting his nervous system to such dangerous trials as it submits to here.

From our point of view Europe could do a much larger trade in musical instruments if it applied American methods, but this cannot be expected unless human nature were metamorphosed, and it will not be. The European will continue to take it easy, and the American will not rest while there exists one chance for development.

The European trip for relaxation chiefly and for a change of scene is consequently resorted to by we who need it. That the American music trade people will continue to swarm to Europe in greater numbers than ever before is not to be doubted. Those who have visited Europe for the first time tell us that they propose to repeat the experience, and others will follow. In the meantime it will be well to remember that there is some business to be done in Europe by American firms in the music trade and that frequently under the guise of a pleasure trip a great deal of business is transacted. Those who are not conscious of this are in reality "not in it," so to speak, but it is true nevertheless.

There is money in Europe for American musical instrument manufacturers.

—Mr. Wm. E. Wheelock, who was in Boston last week, has returned. —Boughton Brothers' store at Topeka, Kan., was slightly damaged by fire recently.

—Mr. William Riggs has succeeded Mr. Price in control of the Kimball interest at Washington, D. C.

—A mythical Eastern manufacturer wants to purchase the plant of Wagner & French at Winchester, Ind.

—F. H. Griffith & Co., who were formerly at 1239 Chestnut street, Philadelphia, Pa., in the warerooms of Geo. R. Fleming & Co., are nicely located with their stock of mandolins, guitars and small musical instruments at 181 South Eleventh street. They anticipate putting in a stock of pianos. The makes have not been decided upon yet.

## DOWLING GOES TO BRIGGS.

BOSTON trade was surprised when it learned on Monday that Mr. George J. Dowling had severed his connection with the Vose & Sons Piano Company, and had engaged with the Briggs Piano Company as traveler. Mr. Dowling parted with his old house with the best of good will prevailing on all sides. There had never been a shadow of difference between him and his old house, the head of which spoke flatteringly about him after it was known that he was no longer with them. Mr. Dowling, feeling that he could do more for himself in the position he is occupying to-day than where he was, resigned. He is now engaged in a systematic and exhaustive study of the Briggs piano, of which more is said in another column.

Mr. Dowling will act in conjunction with Mr. Furbush, a division of territory being made for both gentlemen. Mr. Furbush in addition to attending to the sales department of his house will be an active traveler, Mr. Dowling aiding him. The immense prestige the Briggs piano is securing has made it necessary to employ two travelers, and this on the eve of returning business means much.

Regarding Mr. Geo. J. Dowling much can truthfully be said. He has been marked by all judges of travelers as a coming man of great ability. Modest in the extreme, he has been expanding in the manner of all men of true ability. Latent talent requires the influence of the sum of experience to ripen into life and activity the full flower of usefulness.

Mr. Dowling began his career in the piano business modestly. He was on the floor of his old house for about eight years, spent six months in Chicago looking after their interests, under the direction of his present chief, and was on the road for them for nearly a year.

## The Precursors of the Piano.

THE British Association is holding its meeting this year at Oxford, and on Thursday, August 9, Mr. F. Cunningham Woods, M. A., Mus. Bac., and organist of Exeter College, lectured on key-board stringed instruments which existed prior to the introduction of the modern piano. The collection of early specimens of this class of instrument, which is in the possession of Mr. T. W. Taphouse, had been placed at the lecturer's disposal and the musical illustrations were played by Miss N. W. Taphouse. Mr. Woods described the kinnor, to which allusion is made in Genesis, and showed how the same instrument is still to be met with in the East under the name of the kissar, or Nubian lyre.

The construction and characteristics of the dulcimer and psaltery were next explained, and the fact that the strings were plucked in the case of the psaltery, and struck with hammers in the case of the dulcimer, was alluded to; from these two typical instruments our piano is descended. The idea of hammers being used was shown to have been suggested by the ancient dulcimer, which differs from our modern piano in that the hammers of the latter are fixed, whereas in the former the hammers were freely held in the hands of the player. Before passing on to describing the action of the clavichord, allusion was made to the early keyed instrument, the clavictherium and its harp-like construction.

The lecturer laid great stress upon the fact that in the clavichord one string was often struck by two and even three "tangents," and that such a system of using a single string for the production of more than one note was derived from the ancient symphonia or organistrum, and has caused the German term "zwei gebunden" and "drei gebunden" to be employed.

No examples of English clavichords, it was stated, were till recently, known to exist. One, however, is in the possession of Mr. T. L. Southgate, with the maker's name, Peter Hicks, inscribed on it. This instrument, still in good playing order, was probably made in the time of Charles II. In the upper part of its key-board three notes are obtained from each of its sets of double strings, then two notes, and for the last half octave each note has its own string.

The virginal and spinet were shown to be practically one and the same instrument, with the exception of a certain difference in shape. Two specimens of the spinet and one of the virginal were shown. The action of the "jack" and plucking quill (or leather) was explained, and the difference of tone from that produced by the clavichord "tangent" was clearly demonstrated when the two actions were compared; the spinet or plucking tribe are more powerful, and possess more sustaining power than the clavichord, the representative of the hammer or striking tribe.

Mr. Taphouse's fine two manual harpsichord, by Kirkman, served to show how superior stringing and finer mechanism had done much for the improvement of that class of instrument in which the "jack" was still employed.

This fine-toned instrument, dated 1744, was far superior to the early English piano, date 1767, which stood beside it on the platform, and the lecturer drew particular attention to the fact that many years elapsed before the piano,

with its hammer and escapement action, was admitted to be a more effective instrument than the harpsichord.

In conclusion, Mr. Woods showed how the piano established its position through its power of varied expression, and discussed briefly the various improvements which had been introduced from time to time in our modern "household orchestra," as the instrument has been aptly styled.

The instruments exhibited comprised the following:

1. A kissar, or Ethiopian or Nubian lyre.
2. An Egyptian psaltery.
3. An Irish harp (early nineteenth century).
4. A dulcimer (English, early nineteenth century).
5. An Italian dulcimer, in case (middle of eighteenth century).
6. An Italian virginal (circa 1590).
7. A spinet, by Hayward (1683).
8. A spinet, by Edward Blunt. On one of the "jacks" is written the date 1703.
9. A two manual harpsichord, by Kirkman (1744).
10. One of the earliest pianos made in England, by Zumpe (1767).

## Tariff Perplexities.

AN esteemed contemporary publishes the following in its last issue: "We have not heard that importers of felt have made any reduction in the prices of these goods, although the new tariff causes a rebate in duty of something like 75 per cent." We do not quite comprehend the word rebate as used in connection with the duty on felt. The Wilson bill went into effect on Monday, August 27. Previous to that date the duty on felt was as provided in the McKinley bill. Goods taken out of bond prior to August 27 paid the McKinley rate. Goods taken out subsequent to the adoption of the Wilson bill have paid the reduced rate of duty. There is no rebate about it. If our esteemed contemporary means that the reduction in the tariff on felt is 75 per cent. a grave error has been published which will cause no end of confusion among purchasers of these goods.

The wording of the McKinley bill is as follows: "On clothing, ready made, and articles of wearing apparel of every description made up or manufactured wholly or in part, not elsewhere specified, felts not woven not elsewhere specified, all the foregoing composed wholly or in part of wool, worsted, the hair of the camel, goat, alpaca, or other animals, including those having india rubber as a component material valued at about \$1.50 per pound, a specific duty of 49½ cents per pound and an ad valorem duty of 60 per cent. additional."

The Wilson tariff bill eliminates the 49½ cents per pound specific duty and reduces the ad valorem from 60 per cent. to 50 per cent. The reduction on a pound of felt amounts to about 70 cents and not 75 per cent. as erroneously published by our contemporary. A mighty big difference if you stop to figure a little.

Up to the present time no felt has been taken from bond and not a pound of felt has been manufactured here from wool under the new tariff. There is a great quantity of foreign wool and woolen goods in the bonded warehouses, but the tremendous rush of all importers and manufacturers to get goods out, now the tariff has been settled, has far exceeded the capacity of the Custom House officials, and while they are in reality moving goods rapidly it seems to those waiting interminably long. It has been stated by an authority in those matters that there are 10,000 entries on the Custom House books pertaining to wool and woolen goods.

It was supposed from the reading of the Wilson bill that the new law on wool and woolen goods in bond would not go into effect till January 1, 1895.

Such being the case it was decided among the importers having goods of this class in bond to ship them out of the country and return them, thereby saving time and the difference in the duty. Arrangements were subsequently made through the efforts of Secretary Carlisle and the clause abrogated and the benefit of an immediate working of the bill on this class of goods granted.

The effect of free wool in the manufacture of American felts will tend to better the intermediate grades, as greater quantities of the fine imported wools will be used in place of the domestic product. The price of the domestic wool has been declining for the past two years, until it is selling in the market to-day lower than the cost of raising. The grades of felt in which domestic wool is largely used have also declined in proportion, and are as low in price as they can be sold for. Such being the case, the intermediate grades will be finer, thanks to the low price of foreign wool, but there cannot be much of a reduction in price and maintain the present standard of American wages.

A complication has arisen in piano wire, which, until it shall be adjusted, will cause much annoyance. The clause in the new tariff reads, "Dull rods, needle wire, piano wire, clock and watch wire, and all steel wires, whether polished or unpolished, in coils or straightened, and cut to length drawn cold through dies," reduced from 45 per cent. to 40 per cent. A further clause provides "That articles manufactured from iron or steel shall pay the maximum rate of duty which would be imposed upon any wire used in the manufacture of such articles and in addition thereto," per

pound 1 cent. One of the importers took from bond a quantity of piano wire one day last week expecting to pay 40 per cent. duty upon it, but it was charged 1 cent per pound additional, as provided in the last clause. Why, when it is so particularly specified that piano wire should pay 40 per cent., it was charged the 1 cent for a manufactured article could not be explained. The firm preferred to pay the old rate of duty, 45 per cent. under protest, and have the matter settled by litigation.

Wound piano strings might possibly be construed as a manufactured article from wire, but piano wire in coils it would seem was so clearly designated in the wire clause as to be beyond speculation.

If wound piano strings are not piano wire at 40 per cent. why are they not musical instrument strings at 25 per cent.? The clause regarding musical instrument strings is very clear: "Strings for musical instruments, if metal, reduced from 45 per cent. to 25 per cent."

Many perplexing questions on the new tariff will continually arise which can be settled only by argument before the Board of General Appraisers.

## Some Hardman &amp; La Grassa News.

THE Hardman & La Grassa piano has been taken for Boston by the Oliver Ditson Company.

It is seldom that so young a house as that of Hardman & La Grassa can make the announcement that their instruments are on sale in such a large house as that of the Oliver Ditson Company. It is seldom indeed that such a young house has its product recognized so soon and that great houses are anxious to secure their pianos and give them representation among their best pianos.

It is a rare compliment to the merit of this piano that the Oliver Ditson Company readily gave a place on their floor to the pianos of Hardman & La Grassa. Mr. Tyler, in charge of the piano department of this house, has always been considered a good judge of a piano, as well as the possibilities in it for business. His selecting this piano for his stock shows a keen appreciation of the merits of the Hardman & La Grassa piano. The piano will be given all the push that the house can give it consistent with their other goods.

Another move was made last week which promises much to Hardman & La Grassa. Their piano was taken by the Taylor Music House for their Springfield store, and will be also placed in Mr. Taylor's different places of business in their territory around Springfield, Mass. This house ranks as one of the best in Springfield. The move is eminently a satisfactory one for both parties.

In Buffalo the Hardman & La Grassa piano will be handled as a leader by Chas. H. DeVine.

Other points have been covered and a good substantial foundation laid for splendid road work for this piano. A large and substantial deal between Hardman & La Grassa and a prominent house in a big city is on, and present indications point to its ultimate success.

The Hardman & La Grassa is recognized as an instrument of great merit by every unbiased man who sees it. It has many taking points, prominent among which is the advantages it presents to large and prominent dealers. It is due Mr. F. E. McArthur, who is traveling for this piano, to record that his work is of substantial quality.

## Another Autoharp Club.

A New Musical Organization for Johnstown.

AT a meeting of the Ten-A Club Friday night it was decided to organize an autoharp club and nine members were secured for the new musical body. An election of officers will be held soon and other members added to the club. H. M. Harris has been chosen musical director. This will be the first autoharp club in the city and the members of it are to be commended for their display of push.—Johnstown, Pa., "Democrat."

## H. Lehr &amp; Co.

THIS enterprising young house of organ makers of Easton, Pa., are branching out in all directions with the product of their factory. They are making seven octave piano-case organs, have never made anything else and are not likely to, for it seems that their goods are becoming very popular among dealers. They are receiving orders from some big concerns in the Southwest, West and also in the East.

Some new ideas in cases will be ready for the market in a short time.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



ESTABLISHED 1846.

## C. G. RÖDER,

LEIPSIC, GERMANY,



Music Engraving  
and Printing,  
Lithography and  
Typography,

Begs to invite Music  
Houses to apply for  
Estimates of Manu-  
scripts to be engraved  
and printed. Most  
perfect and quickest  
execution; liberal  
conditions.

**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

Specimens of Printing, Title Samples and Price List free on application.

## GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1857.

MANUFACTURERS OF

## PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

UNRIVALED



UNSURPASSED

## THE COLBY PIANO CO.,

MANUFACTURERS OF

## GRAND AND UPRIGHT PIANOS

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS

## WESER BROS.,

MANUFACTURERS OF

## PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

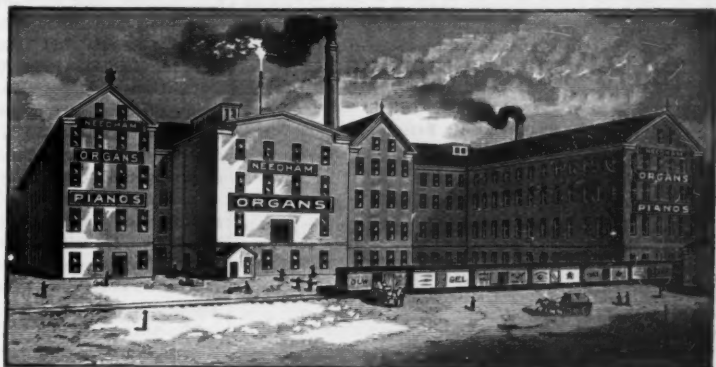
## THE NEEDHAM

PIANO ORGAN  
COMPANY,  
—MANUFACTURERS OF—

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR  
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR  
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S.W. Corner Union Square), New York.

### FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.

RUSSIA—HERMAN & GROSSMAN, St. Petersburg and Warsaw.

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—BÖHM & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

INDIA—T. BRYAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

## GEORGE BOTHNER,

MANUFACTURER OF

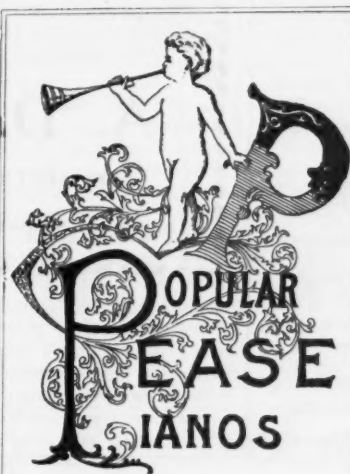
GRAND, UPRIGHT AND SQUARE

## Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

NEARLY 60,000 SOLD!!



## PEASE PIANO CO.,

316 to 322 West 43rd Street,

NEW YORK.

No. 46 Jackson Street,

CHICAGO.



G. O'CONNOR

Manufacturer  
and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF

STYLES.

Orders from dealers promptly attended to.

FACTORY:

810 & 812 West 35th St.

Between 34th and 36th Aves.  
NEW YORK.

## Weaver Organs

Commend themselves to  
the shrewd buyer.  
... TRY THEM.

Weaver Organ and  
Piano Company,

YORK, PA.

## HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

### HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XLVII

NEW HAVEN, Conn., August 27, 1894.

Mr. Charles Austin Bates:

DEAR SIR—We have been very much interested in your "Hints to Advertisers" and having been very large advertisers during the twenty-nine years we have been in the music trade we appreciate the excellence of your department in THE MUSICAL COURIER. We have been publishers of "Loomis' Musical and Masonic Journal" for twenty-eight years and have had occasion to handle and write a good many advertisements in connection with this publication, beside our other advertising. But while our advertising has brought us considerable business, we have never claimed any superiority for our ability in this line, although others have frequently complimented us on the terseness of our advertisements, which have been used extensively as models.

At the suggestion of a friend of THE MUSICAL COURIER, who is very much interested in your department, we inclose a copy of an advertisement for your criticism, which has appeared in our "Journal," and which has brought us considerable business during the usual dull summer months. Respectfully yours,

C. M. LOOMIS' SONS.

If Messrs. Loomis had not told me that this advertise-

ment brought considerable business I would have had my doubts about it. Of course, a great deal depends on how many copies of it were printed, and how they were distributed. The ad. comes to me in the form of a circular, and I do not really see why it should have been more effective than any other announcement which Messrs. Loomis might have made.

There seems to have been no effort at reasonable argument in presenting the case, and the different sentences and paragraphs of the ad. seem to have very little connection with each other.

I do not see any reason why the special price and special terms which are offered should not be offered in cold type. The more you can tell people in an ad., and the less you leave to their imagination, the better the ad. If they can come in and ask for "that Emerson piano you are going to sell for \$250" they are more likely to do it than they are if asked to come with no definite idea in their minds.

People are like sheep, they like to be led, and they have to be led if you are going to do anything with them.

It has been my experience that an advertisement which asks people to do one particular certain thing, and tells them exactly how to do it, brings better returns ten times over than one of general character, which leaves people to do pretty much what they please.

Generalities are apt to scatter too much, while a definite and distinct proposition strikes people all in a lump, and they have a realizing sense that it is there.

Probably the reason that this ad. of Loomis' sold goods is that for 29 years they have been doing a fair and square business in one place, and have been pounding away at the public with their advertisements during all this time. Now, every time they publish any kind of an ad. it will strike somebody who has been thinking about them and about buying a piano for a long time. It will merely be the reminder which will at last make them buy. Most any kind of an ad., so long as it is not wholly bad, will accomplish that result for this concern, but a straight, hard, drive, beginning at the beginning and going straight through the ad. connectedly and forcibly, giving definite offers and definite prices, will produce very much better results.

Seems as though I cannot get through with an installment for this departure without mentioning A. D. Coe, of Cleveland, I reproduce this ad. because it exemplifies the style of advertisement which is sometimes advisable. It

of the best things you can convince people of is that your advertising is done in earnest, and I think that Mr. Coe is doing this in Cleveland.

This ad. is not one calculated to sell Steinway pianos right away, but it will make people stop and it will make them think a little bit about the Steinway, and it certainly makes a very strong point in a very strong way. The display, as usual, is excellent.

Thos. Goggan & Brother, of several cities in Texas, are philosophers and poets. Their advertisements are always readable and frequently very common-sensible, strong and convincing.

The advertisements that they write deserve much better treatment than they get from the printers. These ads. are so good that I reproduce three of them. I think that, with slight changes, they can be made useful by a great many dealers in other States.

### ABOUT PIANOS.

A prize having been offered for a new form of words in which to express the qualities of pianos—something different to the old stereotyped phrases—the Emerson man carried off the palm, though he said it required inspiration which could only be obtained from one of his own instruments to do it. This is what he wrote:

"Just try to imagine mellifluous  
"Multiplied by millions, with  
"Power and force and grandeur  
"Of articulation added to the product,  
"And even then you can form but a  
"Faint idea of the beauty of tone of  
"The Emerson Pianos.  
"Imagine if you can the acme of invention,  
"Weighed and checked and balanced  
"By the accuracy of fixed science  
"And worked out by consummate  
"Mechanical skill, and  
"You have but a faint idea  
"Of the perfection of  
"Emerson's actions."

Thos. Goggan & Bro. alone sell those magnificent instruments in Texas.

### When You Do

Buy a Piano, buy the best. The best is **always** the cheapest.

IF YOU are afraid to trust your own judgment, don't take the ignorant, interested opinion of some fellow who, having failed at everything else, takes to piano selling as a last resort, but go to a legitimate dealer who has a

### Name to Sustain

And the wherewithal to make good his guarantees. Such a house, for example, as

**Thos. Goggan & Bro.**

### THEY

### "Have a Pull."

Fifteen tons is the combined strain which the strings of a modern piano pull when up to concert pitch.

No wonder, then, that Weber, Emerson and other first-class makers are obliged to keep materials seasoning for four years before putting them into a piano, and submitting them to such a searching test as our Texas climate.

Cheap Pianos are not Cheap,  
but Standard Pianos are, and  
you will find them at

**GOGGAN'S.**

C. L. Gorman & Co., of Worcester, Mass., send me this very excellent ad. of the Wissner piano. This trick of re-

## \$ DON'T MAKE ANY MISTAKE!

\$ There are Dollars and Happiness \$  
in this announcement for you.

We have made a change among our employees, and, instead of sending you an agent, we take this method of saving you money if you are thinking of purchasing a piano.

For the next sixty days we will make you a special price and special terms on any of the celebrated pianos made by

**Chickering & Sons.** This piano has just taken the highest award at the World's Fair.

**Emerson.** For fifty years a leader, containing all the improvements of the nineteenth century in piano construction.

**Mehlin.** The piano of the century. Elegance of case incomparable.

**Blasius.** With Music Chart Attachment.

**Jvers & Pond.** With their celebrated Soft Stop.

**NO ONE ELSE CAN SELL THESE PIANOS  
IN SOUTHERN CONNECTICUT.**

Come to the old reliable **Temple of Music** with a reputation for fair and square dealing for twenty-nine years.

Have your piano now and enjoy it. Make your family musical and cultured. **LOW PRICES, EASY TERMS, COURTEOUS TREATMENT.**

Don't let any one palm off on you a cheap grade piano for a high grade. Come and hear what we want to whisper to you about pianos.

**C. M. LOOMIS' SONS,**

Sole Agents for the above Instruments,

833 Chapel St., New Haven, Conn.

## Steinway Piano Free!

We will present a new Steinway Piano FREE to some public institution in Northern Ohio (the person bringing proof to name the institution), if it can be proved that Steinway & Sons are not the only Piano Manufacturers in the world who make in their own factories all the component parts of their Pianofortes, including the casting of the full metal frames.

This proposition is open to everybody.

**A. D. COE,**

348 SUPERIOR STREET.

Authorized Steinway Dealer in Cleveland.

is just a little bit like the one of Lange & Minton's, published last week.

It is a good idea, I think, to write ads. occasionally in which you get very much in earnest, and possibly just a little bit excited and angry, or at least let the ad. have that appearance. It makes people believe that you mean what you say at any rate, and that is always a good thing. One

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



ferring to a previous ad. is, I think, not a bad one. It is a way of saying "I told you so!" and if what was told has been confirmed it makes the teller seem quite a wise prophet. The use of some local happening which directly concerns the piano is always a good thing and should be "worked for all it is worth."

# WISSNER,

## The Festival Piano.

One year ago we began to say in our advertisements:

"The WISSNER PIANO

a Leader from its inception."

# 50 PIANOS 50

Of this make sold in the last year in this vicinity, and now selected by the

## Festival = Committee

for their use as the solo grand for Festival of '94.

Examine Our Line of these Pianos.

C. L. GORHAM & CO.,  
454 Main Street.

### Professor Helmholtz Dead.

BERLIN, September 8.

PROF. HERMANN VON HELMHOLTZ, who was recently stricken for the second time with paralysis, died to-day.

Hermann Ludwig Ferdinand von Helmholtz, the celebrated German physiologist and natural philosopher, the most distinguished man of his day in his special field of research, was born in Potsdam, Prussia, on August 31, 1821. His father was an instructor in the local gymnasium, and his mother, whose maiden name was Caroline Penn, came from a branch of that family which settled in Germany at the time of the religious troubles in England. The son had shown a taste for science from infancy, and he began a preparation for the medical profession as soon as he was old enough to study. The family being poor that was his only opening, and that was possible because the Government gave free instruction in medicine on condition that the recipient would serve the State without pay for several years after graduation.

At the age of seventeen therefore Helmholtz entered the Royal Military School at Berlin, from which he was graduated four years later. That he was a close student and patient investigator was shown in his graduating thesis. In this he endeavored to prove the existence of an anatomical connection between the nerves of motion and those of sensation through the intermediate means of

ganglion cells, and presented the results of numerous examinations of the delicate nerve fibres of bugs, spiders, crabs and many lower animals. He became assistant physician at the Charité Hospital in Berlin the same year. Prof. Rudolf Virchow was there in the same capacity; and these two men, who were to move through life on a common plane, to earn like honors, to be masters to thousands of followers, to be comrades in investigations and experiments, and finally to be linked in name forever in the history of the medical profession, were brought into companionship at the very outset of their brilliant careers.

Helmholtz remained at the Charité only one year and then went back to Potsdam, where he became an army surgeon. For the five years following he practised medicine and contributed many articles on mathematical and physical science to various periodicals. It was at this time that he laid the foundation of his scientific reputation by a paper entitled, "On the Conservation of Force," which was published in Berlin in 1847. It was first read before the Physical Society of Berlin, and attracted attention throughout the medical profession in Germany, and resulted in his recognition as one of the foremost investigators and promoters of the new philosophy of force. It was the precursor of a celebrated lecture on the same subject delivered at Königsberg some years later, which, translated by Professor Tyndall, of London, and published in the "Philosophical Magazine," gained the attention of the whole medical world. The theory of Helmholtz on this subject—that nothing exists in the outer world but matter, and that matter in itself is capable of no alteration but motion in space, and that these motions are modified only by fixed attractions and repulsions, and that this is true everywhere, even in the actions of animals and men—was regarded as daring, and opposed to every kind of philosophy. But many looked upon it as the epoch-making work from which must date the greatest scientific discovery that man has made, and it was accepted.

While at Potsdam Helmholtz also published a number of treatises on medical subjects, including "On the Nature of Putrefaction and Fermentation," written to prove that putrefaction occurs independently of microscopical living beings, although modified thereby; "On Animal Heat," with especial consideration of the question whether the living animal body gives off as much heat as is produced by the combustion and change of the food it takes in; "On the Consumption of Tissue During Muscular Action," and "Proof of a Development of Heat During Muscular Action."

In 1848 he returned to Berlin, where he became prosecutor and tutor in the Academy of Arts. He then for the first time proved by actual experiments a difference of chemical composition in the active and quiescent muscle. A year afterward he was appointed professor of physiology at Königsberg, and began investigations as to the rapidity of propagation of nerve-excitation, which made him famous. He published three reports on this subject between 1850 and 1852. By means of ingenious methods for ascertaining exceedingly small differences of time, he demonstrated that thought is not instantaneous, but that when a person touches anything it takes a definite period to become conscious of it, and that a certain time elapses between the willing and the execution of a movement. His mind at that time seems to have been turned to a number of curious experiments, for it was shortly afterward that he gave the first correct explanation of the fact that when a person gazes into another's eyes the pupils always appear black, and why, under ordinary circumstances, one cannot see into the interior of the eye.

These experiments had a practical result in his invention in 1851 of the ophthalmoscope, an instrument which renders possible the inspection of the retina of the living eye, which revolutionized the knowledge of its condition in health and disease. A curious story is told of the manner in which the idea of this instrument first occurred to him. He had several times remarked that he could see into the interior of the room on the opposite side of the street at night when the lamps were lit, but that in the daytime he could see nothing. He found, however, that by throwing the reflections of the sunlight into the room by means of a mirror he could see its interior clearly. His reflections upon these facts gave him the idea of the instrument. The description of the original invention appeared in a pamphlet

published at Berlin in 1851, and in the following year he described an improvement.

It was at this time that he began the study of electro-dynamics, and shortly he was promoted to a regular chair in the university. His discourse upon his installation dealt with peripheral sensations, particularly those of sight and hearing, and was a comparison of the relationship existing between the vibrations that excite a given sense and those existing between the sensations themselves. In 1855 he became professor of anatomy and physiology in the University of Bonn, but three years later left this chair for that of physiology at Heidelberg. The same year he surprised the mathematical world by his great memoir on eddies, or vortices, a matter of fundamental importance in hydrodynamics. During the next two years his acoustical researches were very prolific, and he published some remarkable papers upon color blindness and upon the contrasts of colors.

It was while at Heidelberg that Helmholtz' most important work was given to the world. In 1862 appeared "The Science of Tone-Sensation or Physiological Elemental



PROFESSOR HELMHOLTZ.

Condition for the Theory of Music," which is known all over the civilized world. In it Helmholtz threw the light of natural science upon the inmost principles of music and aesthetics. Philosophers had sought in vain for 20 centuries for the explanation of musical harmony, and the discovery of its cause is due mainly to Helmholtz. He invented the method of analyzing sound, thereby furnishing a means of acquiring knowledge not thought of until then. This invention consisted essentially in the use of hollow bodies, called resonators, the volume of air in which vibrates in the presence of a sound previously determined. These resonators solved many puzzling questions. Helmholtz discovered that the difference of quality or timbre of the sounds of different musical instruments is due to the fact that different compound tones may contain the same fundamental tone, but differently mixed with other tones. He also discovered the acoustic cause of the vowel sounds of human speech, and not only analyzed them into their constituent elementary tones but also artificially produced vowel sounds from the elementary tones of tuning forks.

The other great work, published in 1867, is the "Handbuch der Physiologischen Optik." It contains an anatomical description of the eye and three separate articles on the eye, entitled "Dioptrics of the Eye," "Doctrine of Visual Sensations," and "Doctrine of Visual Perceptions." The original researches in this volume include every portion of the subject, from the investigation of the limits of human power of perception to that of the details of vision, and the analysis, combination and appreciation of colors. Since the appearance of these important works he has produced enough to make another man famous. He was always an industrious writer, and gained much by his ability to put in popular style his articles on the most abstruse subjects. He delivered many lectures upon his researches. Those on human science, delivered at Königsberg in aid of the

# STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

# HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS PIANOS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

monument to Kant, and those on Goethe's labors in natural science, were published with three others in book form, and afterward translated into English by Prof. E. Atkinson under the title, "Popular Lectures on Scientific Subjects." Professor Tyndall wrote an introduction for the volume.

In 1871 Helmholtz succeeded Gustave Magnus as Professor of Physics at the University of Berlin. In 1873 the Copley medal of the Royal Society of London was awarded to him in recognition of his eminent services to science. He had already been admitted to foreign membership at the French Academy. In 1883 Emperor William I. issued a decree by which he was raised to "the status of nobility." Finally, in 1891, he was made president and director of the Imperial Technical Institute of Physics at Charlottenberg, a foundation under the control of the Department of the Interior for the experimental furthering of exact natural inquiry and the technics of precision. The Government, in a professional way, could confer upon him no higher honor.

The life of Helmholtz was devoted wholly to scientific work. He never took any interest in politics, as many other German men of science have done. Not the slightest allusion to any moral or religious problem ever appeared in his writings. Although entirely wrapped up in his work he was not an egotist. He was never guilty of the claims of priority in his discoveries; in fact he several

times published notes to show that his own results were not so new as he and the scientific world believed them to be. He did much to bring into notice the works of other physicists, notably the Americans Rowland and Root. In the controversies with other scientists, which he found it at times impossible to avoid, he was impatient of personalities, and sought only to find out the truth and publish it.

Helmholtz was aristocratic in tastes and in appearance. Physically he was tall, with unusually broad shoulders and a well built figure. His face was cleanly shaven, save for the iron gray mustache, and he had a fine, straight nose and a pair of penetrating steel gray eyes. He was always recognized on the streets, even in a crowd, by his fine carriage and figure. He was very popular among the students and beloved by the German people of all classes. In the lecture room at the university he was always greeted by a crowd which filled the auditorium to its limit. The students hailed his entrance with handclapping and "rustling of the feet"—the highest mark of honor. In his lectures he was not an orator. He spoke slowly and deliberately and in a calm voice. His language was simple and free from long and involved phrases. The exposition of his subject was clear and forcible; he taught the students how to think for themselves and how to work. Few idlers listened to him long.

On the occasion of Helmholtz' 70th birthday anniversary

in 1891 he received honors which few men have won. Addresses, honorary titles and presents were showered upon him seemingly in endless procession. Every civilized land paid its tribute to his genius. A celebration was given in his honor jointly with that of Virchow, who was also 70 years old the same year, when the greatest sons of Germany joined in singing the praises of the two men who stood at the head of science.

Helmholtz came to this country last year to see the World's Fair, and delivered a lecture on his discovery of the ophthalmoscope at the College of Physicians and Surgeons, in this city, on October 3. He spoke in English, and the many persons who had gathered to hear him listened with rapt attention. He remained here several days, and many receptions were given in honor of himself and his wife.

Helmholtz was unfortunate in two of his children, one of whom became insane. He leaves another son, however, who seems to have inherited his father's genius.—"Sun."

—David Crawford, a music dealer of Asbury Park, died at his home August 28 of bronchial trouble.

—Charles Heuper, 1551 Second Avenue, has been elected secretary of the executive board of the International Piano Makers' Union of America and Canada.—"World."

—A company has been formed at Valparaiso to manufacture a "mandolin pedal" for attachment to any make of piano. It will be known as the Polk Italian Harp Company.

# MERRILL PIANOS

165 TREMONT ST., BOSTON.



Have you seen our  
— NEW CATALOGUE? —  
If not, send for it.  
**Farrand & Votey Organ Co.,**  
Detroit, Mich.

Branch Offices: 1945 Park Avenue, New York.  
269 Dearborn Street, Chicago.

## OUR BUSINESS— PIANO CASES.

OUR ADDRESS—**PHELPS & LYDDON,**  
Cor. Allen and Main Sts.,  
Rochester, N. Y.

**R. SINGEWALD, DRESDEN, GERMANY,**

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and  
Victoria and Gloria Organettes. Greatest Novelties.  
EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE

THE MOST POPULAR MUSICAL INSTRUMENTS OF THIS AGE

.....ARE.....

## The Patent Resonator Music Box

Patented  
in  
All Countries.

# "MONOPOL."

Patented  
in  
All Countries.

With 20, 40, 50, 84 or 100 Tunes.

It surpasses in Volume of Tone, Musical Arrangement, Solidity of Construction and Style all other similar instruments.

Seven different sizes, according to the number of tunes, in twenty different styles, from the cheapest article for the masses to the most artistically made instrument—an ornament in a parlor.

**Automatons. Self-Players. Boxes with Crank.**  
Large and daily increasing Music Repertory.



20 Tune Music Box with Crank.

## "ARISTON," "HELIKON."

First Prize at many Expositions.  
Of World-Wide Reputation. A Work Unsurpassed. Durable Construction. Beautiful Sound. Largest Music Repertory.

## "ORCHESTRION."

Flute Automaton. Sensational Novelty.  
A Musical Instrument for Dance Halls and large Restaurants. Clear, Agreeable Tone.

All these Instruments can be obtained from the large Musical Instrument Dealers, from Wholesale Dealers and Exporters.



40 Tune Music Box.

**Leipzig Music Works, PAUL EHRLICH & CO.**

Agents Wanted.

## C. F. HANSON & CO.,

MANUFACTURERS OF

### Instrument Covers

for Banjos, Guitars, Mandolins, &c., in Felt and Canvas lined. We are well known to the Jobbing Trade as making the best in the market. Our trade mark is on every button. Send direct to us: 317 Main St., Worcester, Mass., or 178 Tremont St., Boston, Mass.

## THE MUSICAL COURIER

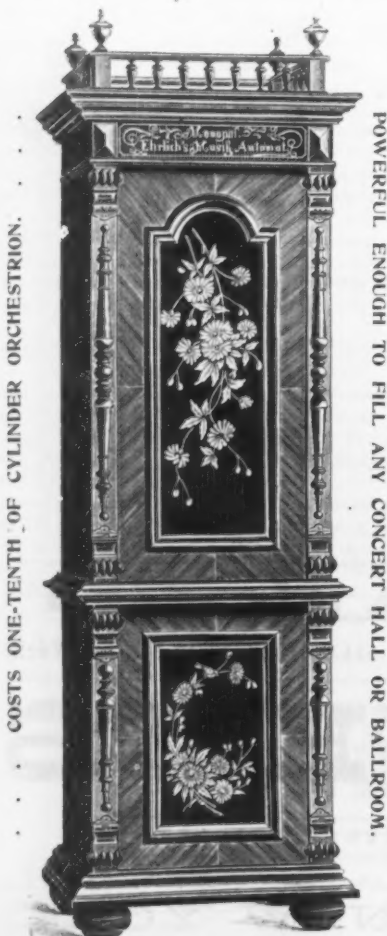
Has the Largest Circulation of any Musical Paper Published

**KRANICH & BACH**  
Grand, Square and Upright  
**PIANOS.**

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instrument of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

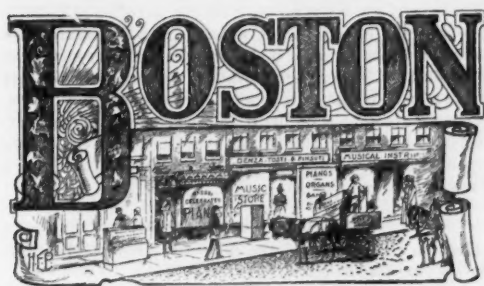
Warehouses, 237 E. 23d Street.  
Factory, from 233 to 245 E. 33d St., New York



COSTS ONE-TENTH OF CYLINDER ORCHESTRION.

POWERFUL ENOUGH TO FILL ANY CONCERT HALL OR BALLROOM.





**B**OSTON is probably showing more life than any other piano manufacturing city in the United States. Trade which has been dormant has seemingly reached Boston first. All of the factories are busy. All are making extensive preparations for trade. All are planning for more or less changes at important points. Boston manufacturers have been studying the trade situation, and from present indications seem to have thought out some things which will materially help Boston manufacturers. Better still, their plans are laid so far ahead that unless things unforeseen occur nothing can prevent their ultimate success.

Business in Boston has boomed in other lines since the tariff law went into effect, and all other lines have a bearing on the piano business, therefore this is an interesting statement. It is a fact that the morning after the tariff law went into effect one of the largest boot and shoe houses received an order for 8,000 cases of shoes, and within a week received enough orders to run them overtime until next May. Other lines throughout New England are enjoying this boom. People in those lines buy pianos, hence the connection. But the story of Boston is best told in detail.

#### Chickering & Sons.

The old house of Chickering & Sons are preparing for the fall in a way that shows a comprehensive study of the trade situation. When the months of inactivity commenced Mr. Foster called his men around him and collected from each ideas on what dealers wanted for fall trade. Discussions were carried on at great length and a final conclusion was reached. From these consultations it was deemed advisable to prepare the largest and best stock of Chickering pianos that the factory has produced in years.

Then the whole situation as regards the trade interests of Chickering & Sons was gone carefully over, resulting in the laying out of a fall campaign, of which more anon. Let us look first at the preparations of stock now going on in the factory. Noted for fine case work, the stock now in process of preparation in the Chickering factory is superior to anything that has been turned out in all the years of this house's existence. The market has been overturned in a search for the finest veneers in walnut, mahogany, Prima vera, birch, and all the different varieties of those woods. All the styles have been overhauled and many suggestions of old and valued dealers have been followed. Some new scales have been adopted and are complete successes. Mr. George H. Chickering is authority for the statement that there is now in the factory the finest and best stock of instruments bearing the Chickering name that he ever saw.

The Chickering piano is proposed as a winner, and a large winner of popular favor among musicians this fall. Much has been done on the tonal quality of the pianos, and those now on exhibition show a wealth of tone truly remarkable. This changing of styles and thorough overhauling necessitates the printing of a new catalogue, which is under way. Like everything the house of Chickering & Sons turn out, this catalogue will be a beautiful production of the "art preservative of all arts."

#### That Chickering Cut.

There has been so much written and talked about the enormous cut supposed to have been made in Chickering prices that the matter is most thoroughly misunderstood. Rumors of a heavy cut in wholesale prices have been rife; all kinds of silly stories have been told and printed, so conflicting in their natures that those desiring to understand just how matters stood have been somewhat mystified. There has been no enormous cut in prices. A manufacturer of pianos of the Chickering grade cannot cut prices all to pieces unless he desires to lose money, which no sane man in any business desires to do. That there has been a cut in prices Mr. Foster admits, and gives his reason for it as follows:

"Yes there has been a cut in Chickering prices. It was not inaugurated until the situation had been carefully gone over. Here is the way things stand at present.

"Some time ago manufacturers of pianos by pushing up their pianos managed to get them thoroughly known as most excellent and meritorious instruments. They were then sold for a little less than the Chickering prices and urged on the public as instruments of equal merit with the Chickering piano. While the great public knows the merit of Chickering goods, the vast number of piano makers who

have been striving for a place at the top and whose ranks have been constantly recruiting, the manufacturers of high grade pianos have felt this drag upon them. It has been possible to build a piano inferior to the Chickering and sell it just under Chickering prices by the salesman's claim that it was just as good an instrument although not as widely known. This is one thing the makers of high grade goods have to contend with from those who make the medium grade pianos.

"The principal reason for making a cut in Chickering prices was that for years Chickering pianos had been sold at different prices to various dealers all through the country. A large dealer in a prominent city would get pianos at one price and his neighbor but fifty miles away would pay more, and perhaps the latter man was the more desirable agent through his ability to sell and his paying of his bills when they matured. I have looked into the system or want of system in doing this business and decided that it is not justice in these times to so serve dealers.

"Competition is too strong. When we attempted to straighten out this matter several grave conditions confronted us. The dealer who had for years been enjoying the favors of this house as regards prices couldn't very well be asked to pay more money for goods, and to cut his prices would be out of the question. Then if we did cut to prices other dealers were paying there would be no great incentive to the formerly favored man to sell more goods. On the other hand, the man paying higher prices for years would do more when he paid less for goods—if he did not get angry at having paid more for goods for years than someone else. We went ahead and cut prices to make a uniformity, and are thoroughly satisfied at the results. There has been no big cut in Chickering prices; only those who have enjoyed the lowest prices of this house are doing so now in conjunction with other dealers."

All stories relative to an enormous cut in Chickering prices that are heard in the future can be set down as not being so. Chickering & Sons are on the one price system strictly. They enjoy business that way and are thoroughly satisfied with the results of their labors in this direction. That ends the big cut cry.

Much expensive bookkeeping has been cut off by concentrating the wholesale business in Boston, and this expense is being given to the dealer. Agents appreciate this. There are not many men who would not applaud supposed economy in a manufacturer when that saving goes to them. All intricate systems by which money is spent have been eliminated from the Chickering business, and the saving as figured is a considerable amount. Mr. Foster has even gone through the factory, and wherever a dollar can be saved by the introduction of things of merit it has been done. Nothing affecting the quality of Chickering goods was tolerated for an instant, as that would be the falsest kind of economy.

#### Chickering in New York.

Mr. Foster is very well satisfied with the New York situation. The warerooms are according to his ideas, and from the effect so far the complete success of the move seems certain. Certain it is that with a good, desirable tenant the expense under which the New York warerooms is running will be considerably cut down. Mr. Foster states that during this year this expense will not eat up the profits of these warerooms, as it has done in other years. Vladimir De Pachman does not wish to come to America this season, and Chickering & Sons have not concluded arrangements with him. The chances for his coming are slim, as Mr. Foster believes in cutting off this expense, as he has the expense of giving teachers rooms and pianos. Business is what is wanted from the New York warerooms.

#### Chickering in Chicago.

As regards the Chicago house, Mr. Foster states that it is only being kept open awaiting some fall developments. All the summer past there has been nothing attempted in the way of enlarging the business. Just enough force, he says, is being kept there to keep it open. There are some big things on foot for the house of Chickering & Sons in Chicago. A combination with two other manufacturers was proposed and would have gone through only that details were not satisfactory to some of the parties. Several consultations were had and at last the deal was declared off, as far as one house was concerned. Chickering & Sons, in combination with the other house, may effect a combination even yet and give to Chicago another large retail house. The plan was to secure the handsomest wareroom in Chicago, and this may yet be done.

And it would not surprise those who know to find the Chickering piano in the warerooms of a large dealer in Chicago. More about these plans cannot be said or hinted at just yet. Suffice it to say that good Chicago representation will be given the Chickering piano shortly. If certain negotiations now under consideration are concluded at once the season of 1894-95 of the Chickering piano will be a brilliant one, for the piano will be thoroughly pushed.

#### Chickering in Cincinnati.

The deal whereby the Chickering piano goes to the Hockett Brothers-Puntenny Company throughout their territory is already producing results. The new house has

started in to do business and is not wasting any time in doing so. Several large and valuable orders of Chickering pianos have been shipped them and reports the most favorable are coming in. The value of the Chickering piano in the territory controlled by the Hockett Brothers-Puntenny Company cannot to-day be thoroughly estimated, but it is reasonable to predict that the Chickering will gain greater prestige than ever this year. Handled for years by large houses in this same territory, by whom the piano was held high, the Chickering following there is of material importance.

#### Chickering in Boston.

The old saying "a prophet is not without honor save in his own country" is fallacious as regards the home of Chickering & Sons. Boston has for years pointed with pride to this great piano produced there. Boston at the present time is just as much in love with the Chickering piano as in the past, and the regard in which the piano is held promises but to increase with the future. C. C. Harvey & Co. who handle the Chickering piano in Boston in connection with another of Boston's pets—the Emerson, have been doing a reasonably good business all summer and are now on the eve of good fall business. The move of the Chickering in putting the piano where it is in Boston is also satisfactory to Mr. Foster, who, one can see, is not in favor of branch stores.

#### Chickering Notes.

Mr. C. H. W. Foster has been off and on to summer resorts, but has confined himself pretty generally to business during the summer.

Mr. Geo. H. Chickering, in the factory, has been an exceedingly busy man this summer past. All the time he has secured for recreation has been limited.

#### Emerson Piano Company.

Mr. P. H. Powers, the head of the Emerson Piano Company, had been on a pleasure trip up to a week ago Saturday. On his return to business he contracted a cold, which kept him in the house until last Saturday. On the latter date he came in to his warerooms, and in the courtly manner so characteristic of him received a representative of THE MUSICAL COURIER, who wished an interview regarding the preparation his company was making for fall business and the prospects for business as he saw them. Mr. Powers said:

"We are expecting a good business and unless all signs fail will have a large one. As it is, we are doing a satisfactory business to-day, and have no reason to complain of results this summer. We could have done more but we ran our factory all summer and have now only as many pianos as we desire to commence the fall on. If orders come in as they have the last weeks our stock in the factory will be diminished considerably. Here is the order book, which shows that dealers who all summer ordered one piano or so at a time are now ordering four and five, and we get a great many orders by telegraph. The dealers have but poor stock and when a little spurt of business strikes them they must perforce order at once or lose sales. Here is an order from the Pacific Coast, which is a very large one," and Mr. Powers showed what was simply "a beauty," not only in point of numbers, but in variety of styles.

Mr. Powers then went on to state that all styles had been overhauled, as was reported some time ago in THE MUSICAL COURIER, and that the full stock of Emersons was simply a beautiful one. No great radical changes have been made, but wherever fault has been found the matter was looked into, and if the censure has been just the remedy has been applied. The Emerson people are the best critics of their own goods, seeing things that few others see. The Emerson business in Chicago, Mr. Powers stated, was in good shape, and the move he declared to be more of a success than ever. In Boston their retail trade, in the hands of Mr. Harvey, was just as satisfactory as it was in Chicago.

Mr. O. A. Kimball has been another busy man in the fac-

## PURER TONES

are produced by the Piano when the Phelps Harmony Pedal is used than when the Forte Pedal is employed, because the Harmony Pedal holds open only the dampers of the keys struck, while the Forte Pedal opens all the dampers and allows every string in the Piano to vibrate at once. Supplied by:

Newby & Evans, New York.  
Malcolm Love, Waterloo, N. Y.  
James & Holmstrom, N. York.  
A. M. McPhail Piano Co., Boston.  
J. H. PHELPS, SHARON, WIS.

tory all summer, and the results of his labors are perfectly satisfactory.

The wholesale business of this house is generally in a satisfactory condition, as few houses are on better terms with their agents. It is satisfactory to buy Emerson pianos, as one knows that there will be no trouble with them, and that all matters of courtesy will be observed wherever anything is reported as defective. Mr. Powers believes in having the dealers with him, hence his position.

#### New England Piano Company.

The New England factory is turning out 18 pianos a day, and has been doing so for a long time. In spite of this enormous production the company is not keeping up its stock, or at least is not making much headway in piling up a large stock. One dealer who has a standing order for 1,200 pianos a year will take 2,000 this year. Just imagine, piano makers of limited production, what it means to sell a dealer 2,000 pianos in one year! The huge dimensions of the New England factory are none too large to accommodate all the work going on within its walls at present. Mr. Thos. F. Scanlan is as busy as ever. He is, as usual, the first man down in the morning and the last one to leave at night, every detail of his large business passing through his hands or under his eye. All the styles of New England pianos have been given special attention this year, and a stock better than ever is on hand. As Mr. Scanlan says, "I shall turn no one away who wants pianos and who can pay for them." That's the way he does business.

Alterations are being made in the warerooms, and in a couple of weeks the most complete warerooms in Boston will be at the disposal of piano shoppers. Seven whole floors of pianos! More about this will be published in due time.

Mr. E. J. Flinn is as usual on the floor, amiable in disposition, able in business. Retail trade is his forte, as results of his works show.

Mr. E. E. Perry, who was engaged as traveler, is on hand, looking over the factory and the warerooms and generally getting acquainted with the goods he will be called on to sell, as well as familiarizing himself with the methods of the house in disposing of them.

#### Standard Action Company.

The Standard Action Company, of Cambridge, report business as materially improving. They have orders ahead and begin to see the effect of moving business. They are bringing out nothing new this year, confining themselves to making just as good a piano action as they know how. The work of this company is thoroughly honest in every particular; nothing but the best of material goes into their product. Being all practical men they are judges of material as well as knowing how to successfully work it.

#### Ivers & Pond.

Mr. Handel Pond, when asked what his house was doing for fall trade and in preparation for fall trade said: "We always have a good stock, always keep it up, so that whenever we are called on we can furnish pianos. We have made no particular preparation this summer for fall, but have run our factory all through the summer so as not to be behind or lax in filling orders on account of short stock when fall comes. I see a steady increase of business every day. We are getting many telegrams ordering pianos. All these things warrant me in saying that in my judgment there is to be a good deal of business this fall."

#### The A. M. McPhail Piano Company.

Mr. Blake, of the A. M. McPhail Piano Company, has just come in from a short vacation, previous to which he was busily engaged in preparing for fall business. The McPhail piano has been put through a course of preparation for business, and a good season seems in front of it. Some changes have been made, but none of the styles have been as yet renamed or renumbered. Dealers are commencing to send in good orders and everybody is happy.

#### The Mason & Hamlin Organ and Piano Company.

At Mason & Hamlin's Boston house everyone seemed indeed busy. Their move to their new building on Boylston street will take place shortly, and in fact they are partly moved already. Mr. Edward P. Mason is in Chicago looking after the interests of the company at that point. He is expected back in a few days and then the moving will be put through in earnest. Mr. Henry L. Mason was arranging the itinerary for Mr. Edward Baxter Perry, who starts October 1 for an extended tour, playing the Mason & Hamlin piano. Mr. Mason has just completed piano and organ catalogues also, which are now in the press. These will show new and attractive styles of pianos and organs which cannot fail to interest fall buyers. Several very handsome pianos have been added to their stock, notably a medium sized upright, Style 21. This is in elegant ebonized case of attractive design. It has, as will have all the Mason & Hamlin upright pianos from now on, the third or mute panels. Another most beautiful instrument is Style 17, mahogany, with marquetry panels. The trade will not be amiss in sending for these catalogues, which contain much that is new and interesting. The company has just produced one of the handsomest organs in its history, viz.: a two manual pedal base Liszt organ, with canopy top. The wood is quartered oak. The instrument

which was on exhibition at the warerooms, cannot fail to be much admired by persons of fine taste. Several new and striking styles of double reed organs also are ready for the fall trade.

Mason & Hamlin feel already a turn for the better; their factory is running full tilt, and they expect business in general to be considerably better this winter. Their concert grand, which, it will be remembered, met with such success when played at the Symphony concert by William H. Sherwood two seasons ago, will again be heard this winter; Mr. Henry Holden Huss will play it this time, producing for the first time his piano concerto with the Boston Symphony Orchestra at an early date. The new Mason & Hamlin building (description and illustration of which will appear later in THE MUSICAL COURIER) is a most beautiful structure.

There is a move of large magnitude affecting a large city now in preparation by this house which will be given to the trade in due course of time by THE MUSICAL COURIER. Developments are expected very shortly now.

#### Vose & Sons Piano Company.

The trade this fall is to see the handsomest stock of Vose pianos ever turned out. This famous house is doing great things for the coming season, and are saying but little about it. Mr. Willard Vose has been taking it easy this summer, but has been looking ahead nevertheless. He is sanguine of good business this fall, and is already laying his lines for some good work. All of the Vose travelers are in just at present, but somebody will go out shortly.

All the business of the Vose & Sons Piano Company is done quietly, and the volume of work accomplished does not show in words, but in the ledger records great things. This year some things are in process of formation which will do much for the Vose piano. Here are a few points why the Vose piano is popular with the dealer:

A good seller on account of handsome and artistic case work.

Gives the dealer no trouble after being out; it is a sure sale and a standing advertisement.

Has been known and well advertised for years, the dealer getting the benefit of all the work put upon the instrument's prestige by the house.

Others could be given, but enough is recorded for reflection. Business is getting better, orders are coming in and fall prospects are bright.

#### Poole & Stuart.

There is something to interest dealers in the factory of Poole & Stuart, Boston. A piano is being made there on lines that meet some of the views of this paper. It is true that dealers want a piano that suits the most critical, not only as regards case work, but tone as well, which piano can be sold to the dealer at a price commensurate with his commercial transactions. The great commercial rule that "in the trade of the many is the life of commerce" has been observed in building the Stuart piano.

From many standpoints the Stuart piano is a meritorious instrument and too much emphasis cannot be put on the fact that it is sold at a price thoroughly in keeping with the character of this instrument. Mr. Stuart has been known for many years as a piano builder of advanced ideas. During these many years he has brought to a successful termination many improvements in the manufacture of pianos. All who know him have but one thing to say of him, that he is a thorough piano builder from the caster of the instrument up to its top. This reputation has been gained through steady and persistent work.

With Mr. Poole on the road and looking after the sales of this house, and Mr. Stuart in the factory busy at producing pianos, the combination is a strong one.

#### C. F. Hanson & Co.

Mr. Hanson has not as yet completed the fitting up of his new warerooms on Tremont street, yet the store is even now tastefully arranged. A stock of small goods are in front,

while behind are instruments from the factories of Sohmer & Co. and the Jewett Piano Company. In addition are some Loring & Blake organs, making practically the same line of goods Mr. Hanson carries in his Worcester store. As yet there is no manager for the warerooms secured, but negotiations are going on with Mr. Cheeney, who was formerly in charge of the Boston warerooms of the Estey Organ Company. Mr. Hanson needs someone who is in touch with Boston people.

#### The Merrill Piano Company.

Here is a specimen of the way Mr. John N. Merrill is used in London, England:

DINER A LA FRASCATI  
IN HONOR OF  
JACK MERRILL, ESQ. (of Boston),  
BY  
MESSRS. E. HIRSCH & CO. (London),  
Saturday, August 18, 1894.  
M E N U.  
Hors d'Œuvres.  
POTAGES.  
Consommé Paysanne.  
Potage St. Germain.  
POISSON.  
Saumon bouilli Sauce Homard.  
ENTRÉE.  
Ris de Veau Portugaise.  
Choux-fleurs au gratin.  
Pommes Lyonnaise.  
RELEVÉE.  
Selle de Mouton Duchesse.  
ROTI.  
Poulet de Grain au Cresson.  
Salade.  
ENTREMETS.  
Abricots Meringués.  
Compôte de Poires.  
Omelette en Surprise.  
Fromage. Fruits.

Restaurant Frascati, 32 Oxford street, W.

Mr. Merrill has just returned from his European trip and reports business for the Smith American organ. With him on this trip, it will be remembered, were Mr. Lew H. Clement, of the Ann Arbor Organ Company, and Mr. F. Baumer, of Wheeling, W. Va. On the trip from England these three worthies were assigned a room together. As they were getting themselves stowed away and generally making themselves comfortable a lean and hungry individual made his appearance, saying:

"Gents, as I'm to be one of yuse across the pond, I might as well introduce meself," and he introduced himself, and then proceeded to take up half the stateroom with his traps. The trio of piano men put their heads together, result, ten shillings were placed in the steward's hands, and then Mr. Merrill proceeded to carry out their little scheme. The intruder was taken aside and was told that Mr. Clement was a harmless maniac of the genus "piano-krank." He was assured that Mr. Clement was pacific until 1 o'clock in the morning, when it required the united strength of two men to hold him. The intruder was asked in touching tones not to give this fact away, as, if the officers of the ship learned of it, Mr. Clement would be put below in irons. The intruder went and paid the steward ten shillings and secured a berth elsewhere.

Mr. Merrill's trip, while being full of such incidents, was devoted to business which he found. The Merrill piano is steadily growing in favor with the highest class of musicians, not only in Boston, but in all sections where introduced. There is a future in this piano which present indications warrant anyone in saying that much can be expected from it. It has all the qualities to recommend it to a dealer as well as his purchaser. The factory is running full time and fall trade is beginning to come in. Perhaps

XXXXXXXXXXXXXXXXXXXXX  
X 4 ft. 9 ins. High X  
X IS OUR LATEST STYLE - OF IMPOSING X  
X AND ELEGANT APPEARANCE. X  
X  
X The first glance convinces X  
X buyers that it offers more in X  
X musical value and artistic re- X  
X sults than any Piano before X  
X the trade. X  
X Unquestionable durability. X  
X Very tempting prices are X  
X offered for this and other styles. X  
X  
X The Claflin Piano Co. X  
X 517-523 West 45th St., X  
X New York. X  
XXXXXXXXXXXXXXXXXXXXX

## SCHUBERT PIANOS

NEW WAY. OLD WAY.



WITH  
TRIPLE BEARING BRIDGE  
PATENTED SEPTEMBER 26, 1893,  
BY

Mr. Peter Duffy,

PRESIDENT

SCHUBERT PIANO CO.

PRODUCES A

FULLER, CLEARER,  
More Pleasing Tone.

SCHUBERT  
PIANO CO.,

535 to 541 East 134th Street,  
NEW YORK.



the Merrill piano may be in a large downstairs ware room soon.

#### The Hallet & Davis Piano Company.

Mr. E. N. Kimball is back from his vacation and full of life looking over fall business prospects. Like other Boston houses, Hallet & Davis have a large and valuable stock on hand, and the factory is working full time, with additional stock in the varnish room. Orders in large numbers are coming in, many of them by telegraph. Mr. Kimball states that he has not received so many orders by telegraph in years for the same space of time. Here are some new agents for the Hallet & Davis piano:

The Reeder Organ and Piano Company, Peoria, Ill., who take the Hallet & Davis piano and run it as their leader.

F. Beyer, of St. Louis, Mo., who will do the same.

Both of these concerns are valuable additions to the Hallet & Davis Company, and are the work of Mr. I. N. Rice, who represents them, traveling in the West.

Major Howes is now in Chicago, and reports some business from points he has visited. He will remain in the West some little time, and perhaps some more developments in the Hallet & Davis business may result from this trip.

All in all, everyone connected with this company is feeling comfortably over the prospects of fall trade.

#### Notes.

Henry F. Miller's Sons Piano Company will remove their ware rooms to Boylston street, two doors from the corner of Tremont, across the corner from the M. Steinert & Son's Company.

Arthur P. Schmidt, the music publisher, who is now in Europe, is expected in Boston shortly.

Blue felt is all the rage in Boston. Mr. Karl Fink has been dubbed the prince of blue felt, and is seeing that all his customers know all about the merits of this latest innovation of Alfred Dolge & Son.

#### Trade Men in Boston Last Week.

John Goggin, of Thomas Goggin & Brother, Galveston, Tex.

A. F. Wood, Hartford, Conn.

Robert Land, Nashville, Tenn.

Joseph Allen, of George F. Dearborn, Philadelphia, Pa.

Benj. Crew, of Phillips & Crew, Atlanta, Ga.

Theo. P. Brown, of Brown & Simpson, Worcester, Mass.

Wm. McCulloch, of J. W. Meiklejohn & Co., Pawtucket, R. I.

F. E. McArthur, of Hardman & La Grassa, New York.

#### Stray Notes on the Violin.

ON the philosophy of sound-boards Professor Tyndall thus wrote:

"Take the violin as an example. It is, or ought to be formed of wood of the most perfect elasticity. Imperfectly elastic wood expends the motion imparted to it in the friction of its own molecules; the motion is converted into heat instead of sound. The strings from the tail-piece pass over the bridge, being thence carried to the pegs, the turning of which regulates the tension of the strings. The bow is drawn across at a point about one-tenth of the length of the string from the bridge. The two feet of the bridge rest upon the most yielding portions of the belly of the violin—that is, the portion that lies between the two f-shaped orifices. One foot is fixed over a short rod, the sound post, which runs from belly to back through the interior of the violin. The foot of the bridge is thereby rendered rigid, and it is mainly through the other foot that is not supported that the vibrations are conveyed to the foot of the instrument, and thence to the air within and without. The sonorous quality of the wood is mellowed by age. The very act of playing also has a beneficial influence, apparently constraining the molecules of the wood, which in the first instance might be refractory, to conform at least to the requirements of the vibrating strings."

So far then we may assume that we are treading on safe ground. With regard to the air mass of a violin, it may interest your readers when I relate "a trick" of Ole Bull, often practised by him just before a concert. He used to breathe warm air into the sound holes of his violin previous to his playing.

I am not sure, but I think it was Tyndall also who laid down this principle as scientifically correct. A heated atmosphere increases the rapidity of sound. But, if I remember rightly, if you heat the air of a concert room there will be no perceptible difference in the intensity of the tones of a violin played under such circumstances. However, if you heat the air of the instrument (its air-mass) or the air immediately in contact with the violin, the increase of power becomes remarkable.

Now if this be "a true bill," the action of the air-mass is made self-evident, and it is needless for me to say more about it. As for it being a fixed volume in a violin, I ask, first, is it a fixed volume in all the Cremona instruments? Secondly, if the air inside the wooden box of a violin is like that in a wooden pipe of an organ, and the volume a fixed quantity, then, like the organ, it can only affect the quality, color or timbre of the sound produced. As in the organ may be produced tones of a flute or of a clarinet, or even the "vox humana," so the violin can be made to render its "Kundgebung."

By all means let us encourage experiments (under the direction of competent authorities) and let the best violin decide the question in a practical manner.—"Strad."



CHICAGO OFFICE OF  
THE MUSICAL COURIER, 235 Wabash Avenue,  
September 8, 1894.

FROM a conversation with Mr. H. D. Cable since his return from Europe, we do not think that any one here would make up his mind that Mr. Cable is highly enthusiastic over the opportunities for business in the old country. It is true that Mr. Cable has by his trip probably increased the business of his company abroad; but while the business there is nearly if not quite as expensive, to carry on, the profits are not as great in proportion. In fact from Mr. Cable's statement one would get the impression that the margin of profits is about one-third as great as in this country. Mr. Cable does not think that American pianos could be sold to any extent abroad, that is of course under the present condition of things.

The organ business, as is well known, is an entirely different matter. There is virtually little or no competition for American organs across the water. It may be that at some future time and under improved conditions of trade, this country with her larger resources and facilities may be able to produce pianos and sell them in different markets of the world, in competition with foreign nations, and Germany in particular—for as far as can be learned there are only two countries who make pianos which can in any way compare with the reliable American instrument.

Mr. Cable enjoyed his trip exceedingly, and says he gathered some information which it would be difficult to learn without making a personal visit, and that he would not mind taking an annual trip.

#### Should It be Called Bulldozing?

A case in this city has recently come to our notice which should be of the utmost interest to every dealer here. The facts are simply as follows:

A certain lady, who it is pretty well understood works in the interest of one particular house, had a sister-in-law to whom she endeavored to sell one of the particular instruments to which she was devoted. This sister-in-law had determined upon buying another make of instrument, and had been to see it. The lady commission fiend, discovering the facts in the case, accompanied her when she went to buy the particular instrument that she desired, and is now suing the house before a justice in this city for a commission.

The house in question (Lyon, Potter & Co.) say they will carry this case to the highest court to which it can be brought before they will submit to pay commissions in a case of this kind.

This is a determination which every house in the city ought to commend Lyon, Potter & Co. for, and a case in which every house in the city should aid Lyon, Potter & Co. to win their case.

Mr. Potter very justly observes that they could not be safe in doing business if at any time two people should come in and buy an instrument, because the one that accompanied the one that bought could turn around and claim a commission on the sale.

There is no doubt that the dealers might do something to protect themselves against such unjust claims. It is true this matter was brought up in the meetings of the Music Trade Association, and it is almost impossible to believe that the trade have not enough backbone to make some rules which will apply to such a case as we have just mentioned.

A teacher or an agent who works faithfully for one particular house, and has it distinctly understood that he is doing it for a commission, is certainly entitled to a recompense, but if a teacher or an agent, after trying to sell one instrument, and discovering that the party is determined to buy another one, makes claims for commission to the house who sells the instrument, and with which the teacher or the agent had nothing to do except to accompany the person to the store, it ought to be a principle with every house in the city to combat such claim with all the energy it can command. If it does not do so such house is simply acting in a cowardly way.

#### A New Style Chicago Piano.

One would naturally suppose that the Schaff Brothers Piano Company would be thoroughly well satisfied with the styles of instruments which they have already produced, judging from the success of the company; but, like

all wise concerns, they are always seeking where they can improve matters, which is, after all, only the character of the manager of the concern, Mr. Geo. T. Link, in more ways than one.

The new piano which they have just produced is a good sized instrument, some 4 feet 8½ inches high, with a rolling fallboard, attractive panel work, pilasters and a most excellent style of truss. Of course the case is doubly veneered, and, like all their instruments, is well finished. The action is also of an elegant quality and the felt in the hammers thoroughly reliable material.

This piano has already been shown to one of the largest houses in the city, and they were so well pleased with it that they at once placed an order for a considerable number of them. No doubt when other of their agents shall have seen this new candidate for their favor, there will be large orders for them.

To simply show how nicely this house has adjusted its work it is only necessary to say that, with the exception of the length of the abstracts, their key-boards and actions are interchangeable in all their instruments, notwithstanding the fact that they are different scales.

Mr. Link informed the writer that the measurements and patterns for their action work are in the hands of three different makers, thus guarding against any accident with any particular action maker. Such attention to details in every department of their business accounts for the success of the Schaff Brothers Company.

#### Time to say Something About It.

Mr. J. V. Steger's most intimate friends are well aware that his domestic affairs have not been for many years pleasant. Mr. Steger is a man of good judgment, as is evidenced by his success in his business, and also from the fact that he is consulted by other good business men in relation to their affairs.

Mr. Steger is an easy man to get along with, provided he is properly treated. The writer was for quite a considerable time in the same office with him, and as we are both perhaps a little decided in our opinions, there were times when a slight clash would occur between us, but very much to the credit of Mr. Steger, let it be said, he was always the first man to become reconciled.

The facts in this latter development in Mr. Steger's life are simply that quite recently, when he was on a vacation tour, Mrs. Steger removed the furniture and herself and children from Mr. Steger's house in Thirty-seventh street to another locality, at the same time filing a bill for separate maintenance, on what we are disposed to think very slim grounds. Mr. Steger at last becoming thoroughly convinced that it would be an impossibility to live pleasantly any longer with her, made up his mind to file a cross bill for an unlimited divorce and the custody of his children.

We have seen a greater portion of these two separate bills, and must say we have no doubt as to the outcome of the trouble, which, without wishing to prejudice the case either way, we believe is very much in favor of Mr. Steger.

#### It Has Rained.

For the first time in many weeks the city was visited by a hard rain. Notwithstanding that a slight amount of damage occurred by reason of the flooding of the cellars of the music houses, it was a very welcome change. The only houses we have heard of who were at all discommoded by the flood (if such the hard storm could be called) were Lyon & Healy and Clayton F. Summy, and in neither case was the damage of any moment.

#### Disasters.

The forest fires in Wisconsin and Minnesota have been truly appalling. The loss in dollars and cents, while great, is not as distressing as the loss of human lives. Coming as it does on the heels of the reported floods in Texas, and the business troubles which we have been suffering under for the last year or so, it is almost enough to suggest to one's mind the idea as expressed by the former sole residents of this country, that we had in some way offended the Great Father. Let us hope at least, that this is the last of our troubles for this one year. We cannot learn that any important music houses were directly affected in the district which has recently been visited by the affliction of fire.

#### Picture of Mr. Knabe.

A beautiful and almost life-like picture of Mr. Ernst Knabe has been recently received by the Lyon & Healy house, and now occupies a place of honor in the private office of Mr. P. J. Healy.

#### A Relief.

The trade is greatly relieved that the early Saturday afternoon closing time is over with. It will probably take a little time yet to inform customers of that fact, which is another argument against the early closing fad.

#### Steger & Co.

It must not be thought because we do not often mention the concern of Steger & Co. or their pianos that they are not keeping up with the procession. Those who know Mr. Steger are aware that he is usually a little ahead of the procession. This is not to be wondered at when you take into

consideration the fact that the concern is constantly on the qui vive to improve its instruments in order to make them in every way what it claims them to be. That these instruments are thoroughly satisfactory is proved by the fact that his customers are always his friends. We do not know how many instruments he has sold to one single family, but casually we heard him remark this morning that to one gentleman, who was a firm friend to the house, he had sold no less than seven pianos.

It stands to reason that when a house makes friends of its customers the business must grow, and the business does grow, and the fact that we have spoken of is one of the main reasons why it does.

Mr. Steger is not a very heavy advertiser in the daily papers, that is, he does not go to the extent which some of the other houses go, but the house is always more or less represented in a greater or less degree in every daily paper in Chicago.

There may also be something in the fact that Mr. Steger is personally very popular with his customers, the ladies particularly being well pleased with his mode and manner of doing business. It is not because he is good looking, although he might be accused of being so, but it is his winning ways. Seriously, however, it may be positively stated that both the instruments made by Messrs. Steger & Co. and the business done by them are constantly progressing.

#### A North Side Dealer.

There is a dealer on the North Side who calls himself Aug. Gross, who may be a very reliable man. We have never met him personally, but there are some features about his conduct of the business that are reprehensible, one of which is the fact that he sells the Decker & Sons piano for a Decker Brothers. At least he does not take pains to inform his customers of the difference in these two instruments. The temptation to represent the lower grade piano as the genuine is too great to be overcome by the greater anxiety to dispose of the instrument.

Lately Mr. Gross has been advertising a Weber piano. The piano which he calls a Weber is a stencilled instrument, and no more a Weber than it is a Steinway, or a Chickering, or a Decker Brothers, or a Knabe; but we happen to know from a gentleman who had an interview, with his clerk at least, that this bogus Weber is represented by them as a genuine Weber. This piano has been advertised at all sorts of prices, from \$200 and upward, down to \$90, but the fact that it is only a stencilled M. A. Weber is quite enough to convince the trade that Mr. Aug. Gross' method of doing business is not based on the best business ethics.

#### Lyon & Healy's Efforts Rewarded.

The more one becomes familiar with the workings of the imported goods trade the more he realizes the magnitude of the service recently rendered that branch of the business through the exertions of Lyon & Healy. We refer of course to the tariff campaign made by them single handed, which Mr. Post had in charge, and which resulted in causing musical instruments to be separately listed upon the Wilson Bill. It is characteristic of this house that they undertook the matter with the full knowledge that the entire New York trade had given the affair up as a bad job. The half of the battle against the proposed Government iniquity will never be told. But the bundle of correspondence in their possession postmarked "Washington," attests the length of the fight. Mr. Post modestly refuses to talk much of his own part in the victory, but loses no opportunity

to impress upon members of the trade the debt of gratitude that they owe to Congressman Durborrow, of Illinois, through whom the negotiations were carried to success.

#### Lyon & Healy at Antwerp.

Lyon & Healy are in a jubilant frame of mind over their great victory at Antwerp. The report of the awards, while incomplete, leaves no doubt that the Lyon & Healy harp received high honors. A few more such triumphs and the world at large will begin to look upon Chicago in a new light—to look upon her as the home of artistic manufacturers.

#### Gone Insane.

The following is an account which appeared in a daily paper, a day or two since, in relation to an old musician who was almost a daily visitor to the warerooms of Messrs. Steger & Co., to which house he was very faithful, selling quite a number of pianos for them, and making it virtually his headquarters.

The writer was very well acquainted with him, but, quite to the contrary of the statement made in the clipping, looked upon Mr. von Karab as a very abstemious man and one having the appearance of anything but a fast man of the world.

Anton von Karab, formerly an officer in the Austrian army, was adjudged insane this morning by Judge Donnelly and committed to Jefferson. When Von Karab came to this country 12 years ago he associated familiarly with the best Austrian families in Chicago, but has gradually drifted away from them until there are few he can call his friends. Dr. James H. Topinka, who is acquainted with Von Karab's history gave the following account of his life this morning:

Anton von Karab is the son of Count von Karab, a member of the cabinet of the Emperor of Austria. While in his native land the young man is said to have led a life of dissipation, characteristic of many of the young nobility in Europe. His life was so wild that it finally resulted in his being obliged to flee the country. He had been united in marriage with a young woman of high family connections, one Countess von Langaur. Unpleasant circumstances which arose subsequent to the marriage, it is said, brought the young man under the displeasure of his wife's people and in disgrace before his own, and those domestic troubles, together with financial complications, forced him to either leave the country or suffer open disgrace before all who had been his friends.

He left the army and came to America, and being an accomplished musician sought by means of his art to gain a livelihood here. Having many friends on this side the Atlantic who were willing to overlook his past shortcomings out of respect to his station and connections abroad, and being moreover furnished with a monthly allowance from home of 400 guildens, he had little difficulty in making his way. The 400 guildens, which amounts to something less than \$100 of American money, were sufficient for him to live upon, and his accomplishments soon won for him many pupils.

After a few years of fast living in Chicago the habit of drink is said to have had him strongly in tow, and he soon fell again.

#### C. C. O. Co. Will Resume First Floor Warerooms.

It is now definitely settled that the Chicago Cottage Organ Company will resume possession of the store No. 219 and 221 Wabash avenue May 1 next. It will be remembered that they formerly had possession of this store, and that there was at the time of their occupancy a private staircase running from the downstairs wareroom to the upper one. The rooms will be arranged in the same way again, and it may even be possible that a private elevator will be erected between the two floors. This is in accordance with the determination of the house to push their retail business in this neighborhood.

#### Chickering-Chase Brothers Company.

The Chickering-Chase Brothers Company, who have been occupying the premises which will be occupied next May 1 by the Chicago Cottage Organ Company, have not

as yet made any arrangements for a store. There are several places which they are considering, but they are delaying settlement of the question on account of the likelihood of the elevated railway running through Wabash avenue, which the Chickering-Chase Brothers Company consider would be so much of a detriment to the street as to necessitate their taking a store on another avenue. However, this matter may not be settled in time to prevent them from securing a Wabash avenue location.

#### Personals.

Mr. George J. Kurtzenknabe, who was formerly connected with the Bradbury Piano Company, of this city, but is now living in Harrisburg, Pa., is making a visit to the city simply for pleasure.

Mr. William Reinhard, lately with the W. W. Kimball Company in Des Moines, Ia., passed through here this week on his way to take a position with Messrs. Smith & Nixon in Cincinnati, Ohio. Mr. Reinhard was formerly engaged with Messrs. William Knabe & Co., in their New York warerooms, at the time when Mr. Pfafflin was chief salesman there. The two gentlemen became fast friends, which probably accounts for the change which Mr. Reinhard has now made.

Major C. F. Howes, of the Hallet & Davis Piano Company, of Boston, Mass., who is now in town, reports a change in the personnel of their house in Cleveland, Ohio. Mr. Frank W. Wood, formerly of Philadelphia, has been elected as treasurer of the Cleveland concern in place of Mr. E. W. Russell.

Mr. J. W. Stevens, representing Messrs. Peek & Sons, of New York, is on a Western tour, and stopped in Chicago for a few days.

Mr. John Ludwig, of Messrs. Ludwig & Co., of New York city, was here this week. Quite a large number of Ludwig pianos are being disposed of by Lyon & Healy, and we understand that they give excellent satisfaction.

Mr. B. F. Fischer and Mr. Jacobi, both of Messrs. J. & C. Fischer, of New York, are visiting Chicago.

Mr. Edward P. Mason, president of the Mason & Hamlin Company, of Boston, Mass., accompanied by Mr. J. A. Norris, traveling salesman for the same house, has been making quite a lengthy visit to the city. Mr. Mason is here on important business, but we do not know as yet that there is anything definite to report.

Mr. Geo. W. Tewksbury, of the Chicago Cottage Organ Company, is at home and will remain here until November at least, and perhaps until next January, after which he will return to Europe to carry out the plans which he has formed for his personal pleasure and advancement in the study of the languages. Mr. Tewksbury is a thorough American, and the time which he has spent in Europe has only impressed him the more strongly with the great advantage of living in the United States.

Mr. E. A. Mayor, who is representing the Chicago Cottage Organ Company in the town of Vinita, I. T., is visiting Chicago. We spoke a few weeks ago of the large business which this gentleman is doing in that Territory.

—J. S. Sites has been appointed receiver for Miessie & Beck, music dealers, at Lancaster, Ohio.

—Colburn F. Buck has opened a music store at 618 Fourth avenue, Louisville, Ky. He will handle the Kimball piano as a leader.

—Edwin M. Stinson and Charles O. Bohon formerly with the Greenup Music Company, have been engaged as salesmen.

—Jas. N. Bray, who swindled Carrie Stewart, of Cincinnati, Ohio, was arrested at Houston, Tex., and a requisition has been secured for his return.

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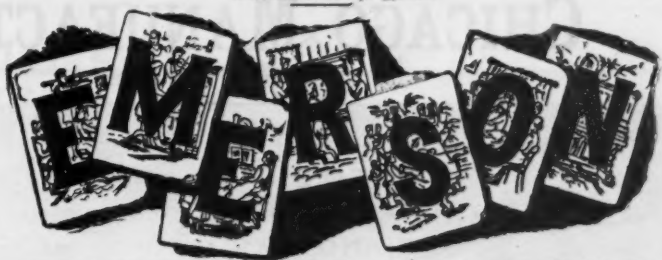
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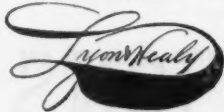
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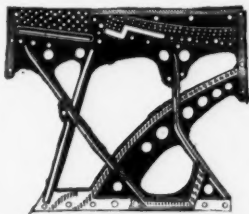
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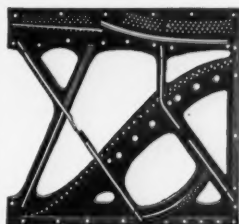
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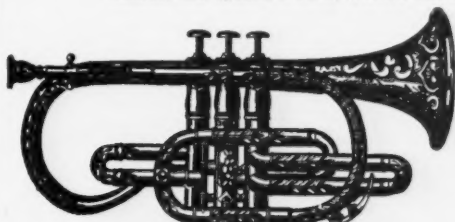
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